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A TREATISE ON  
**HOW TO ILLUSTRATE**

FOR NEWSPAPERS, BOOKS, MAGAZINES, ETC.

BY

**CHARLES HOPE PROVOST**

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Artistic contributor to *Life*, *Truth*, *Judge*, *Scribner's Monthly*,  
*Harper's Monthly*, *Harper's Weekly*, *Collier's Weekly*,  
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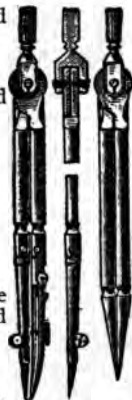
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## INTRODUCTORY NOTE.

VOLUMES have been written upon various phases of artistic endeavor, but I have failed to find any intelligent modern treatise upon the theory and practice of illustrating.

An unusually wide experience as a teacher of this branch of applied art has acquainted me with the fact that the average prospective student has only the vaguest conception of the scope of the profession or the natural qualifications or comprehensive study necessary to practice it successfully.

Nobody denies that a doctor or lawyer, for instance, requires some years of careful and properly guided preliminary study. It is strange, therefore, that this common-sense view is not generally applied to the equally difficult, equally scientific profession of illustrating. The words "talent" and "genius" are used in the loosest and most offhand manner in referring to the work of some young (and often old) man or woman who has done no more, perhaps, than copy a few simple pen-and-ink heads.

Now, if you will be good enough to consider for a moment a brief argument or two, you will see, I hope, how very little the mere ability to copy the work of another means.

To illustrate this point, let us follow the steps of an artist who undertakes an original pen-drawing of a girl in

the costume of the Colonial period. First he obtains (frequently after considerable research) the proper type of young woman as a model. Then, if he is unfamiliar with this particular period, he must inform himself, by careful study, of the correct costume and accessories. Properly posing the model to convey the story intended and to conform to the rules of art is another vital matter. Then the drawing must be made—first in pencil, afterward in ink. Important facts must be exaggerated, and unimportant ones minimized or perhaps omitted altogether. The whole thing must also be translated from the solid tones of nature to the fewest possible number of lines; each stroke must tell its own story.

This, in brief, is the complicated process of evolving a very simple original drawing.

Now, to copy this idea, these costumes, these original pen strokes, to merely measure the distances and transfer this work to another piece of paper, as the amateur copyist so often does, argues nothing of talent or lack of it. A camera can do all this, and do it better than any human agency.

To copy a novel, word for word, requires no ability save penmanship; and very elementary draughtsmanship is all that is called into play in copying a picture.

The means of expression, the vehicle for ideas, whether it be drawing or writing, is merely the mechanical part of the work. It is this part that any one of intelligence and persistent application can learn. This is what is meant when it is said that "anybody who can learn to write can learn to draw."

The truth of this time-worn assertion will be readily appreciated when it is clearly understood that writing is but drawing. In my first "copy-book" at school I well remember certain hairpin-like forms on the first page—the component parts of m's or n's. If I copied them from this book I was "writing," but if I had copied the same forms from hairpins I would have been "drawing." But where is the difference?

The facility of hand and eye necessary to either draw or write is given to most of us. But after we have learned to write or to draw (as we all may), all of us cannot use these means of expression to cause laughter, tears, or lively interest. The artistic perception, the inborn gift, which causes its possessor to select, arrange, emphasize, and color natural facts is "talent," "genius," "ability," what you will. It is the difference between the copyist and the originator. To say, as so many have said to me: "I can copy, but I can't originate. I want you to teach me to be original," to say this, shows a hopeless misconception of the whole problem.

One cannot write a story until he knows penmanship, grammar, and has at least a reasonably good general education. Neither can a drawing of any artistic value be produced without a knowledge of form, color, perspective, and composition—in short, without a good art education.

One is no more born with the ability to draw than he is with the ability to write the letters of the alphabet. The part of art that is inborn is the instinct for humor, dramatic effect, color, and those various other qualities summed up in the term "artistic perception."

An honest art-instructor's scope, then, is limited to teaching the scientific or mechanical part of the work, and that is all I have endeavored to do in this book or in my classes.

I have tried to include here everything that would be useful in a practical way, and to explain by diagrams and pictures whatever words would not tell with enough clearness. Much of this information has never appeared in printed form before. I have not hesitated to incorporate here, however, much matter from my correspondence courses, though this has been considerably altered to suit it to the needs of publication in book form.

I have tried, as far as possible, to explain the generally approved way of doing things, and not give undue prominence to my individual preferences. Many excellent artists are extremely poor teachers, because they overteach instead of giving the acknowledged principles of art as a working basis, and because they insist upon minute modes of procedure original with them. Such a course is destructive of the student's individuality. Of my thousands of students I do not think one shows mannerisms gained from me.

As this work is written for the beginner, whose love of art is his sole claim to recognition, there need be but little apology for the attempt to furnish him with extended technical aid.

The space at my disposal being limited, and my difficulty has been to compress "an Iliad into a nutshell," but I have tried to place some old ideas in a new light, and, although I have borrowed freely, I trust original matter will be found which will prove useful.

## **TECHNIC.**

“TECHNIC” is a term used by artists to signify the manner in which the pen, brush, pencil or other tool is used.

In pen-drawings intended for reproduction, the ink should be jet black.

There are a number of inks in general use. One of the most popular is Higgins's American Drawing Ink, of which there are two grades in the black sort—waterproof and non-waterproof. Some artists prefer one, and some the other. Experiment will show which is best adapted to your personal needs and taste. Bourgeoise French Drawing Ink is another good make. It is particularly adapted to drawings containing masses of flat black, as it does not pile up or stand in relief like some other inks, but lays very flat, with a satiny finish. Winsor & Newton's Liquid Indian Ink is an English preparation also well adapted for pen-drawing.

Do not under any circumstances use writing-inks in drawing, even for practice, as drawing-ink is of such a different quality and works so differently on the pen that it is imperatively necessary for the prospective pen-artist to become accustomed to it.

Pen-drawings are usually first drawn quite carefully in pencil, and any good make of pencil of medium grade will do for this preliminary work. Dixon's, Faber's, Eagle, and many other well-known makes are all in favor. A wide variety of pens suitable for the draughtman's use is easily obtainable. I usually advise beginners to start with an ordinary writing-pen (not a stub pen). Starting thus, with a familiar tool in the hand, the problem is much less perplexing. After a reasonable amount of dexterity is acquired, work with a drawing-pen should be attempted.

Some of the most used drawing-pens are: Blanzypoure Crowquills, Gillotte's 303, 404, and 290, and Perry's 601.

Bristol Board,—Steinbach and Whatman's "hot-pressed" papers are suitable surfaces for pen-drawings.

To those utterly unacquainted with technical matters and without knowledge of draughtmanship, practice in drawing perfectly straight lines with pen and pencil, first very short, and by degrees longer, can be commended. This practice gives confidence and serves to bring the hand and brain into closer touch.

In making these straight lines, grasp the pencil lightly in the hand, at a good distance from the point, keeping the eye upon the point at which the line is to terminate rather than upon the line itself.



Quick Lines.



Curved Quick Lines.



Hooked Lines.



Hooked Lines.



Zig Zag Lines.



Cross Hatching.



ARJ

Two dots, one to indicate the start, another the finish, of each line, will greatly facilitate matters.

After you feel that you have mastered a straight line completely, try making slightly curved lines in the same manner.

Broadly speaking, there are two kinds of lines used in pen drawing: Quick lines and slow lines.

Some artists work entirely in quick lines, while many find slow lines better adapted to their individual requirements. Most of the great masters of line-drawing (I include etchers in this connection) use both sorts of lines.

It will be found excellent technical practice to fill a number of ruled pencil squares with these and the various other modes of pen-handling shown in the diagrams in this chapter. It should be remembered that quick lines are always made with a rapid stroke of the pen, and, if properly done, will show no deviation from their course even under a magnifying glass. They should be *written*, if one may so express it. Slow lines are *dragged* along, and may be made to conform to the most complicated patterns or forms without lifting the pen from the paper. For the purpose of applying quick and slow lines, some very simple natural objects may be drawn by the beginner, and the outlines penned in both sorts of line.

In making a quick-line outline it will be found necessary to make the drawing somewhat angular

in parts, as it is very difficult to draw exaggerated curves quickly; but this angular effect should not be overdone, and if handled rightly will give the drawing what is known as a "crisp" look; that is, a look of having been easily done.

Some quick lines have hooked ends; they are either hooked at the top of the line or at the bottom of the line. These hooks are not carefully added to the lines, but are, in a sense, an accident caused by the rapid motion of the hand in making the stroke.

Ziz-zag lines are quick lines made by a rapid movement of the pen backward and forward without lifting it from the paper.

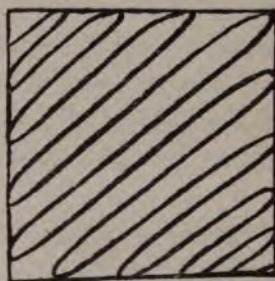
Lines which cross each other at right angles are called cross-hatching. Cross-hatching is used mostly for backgrounds, though sometimes it is introduced in other parts of the picture. Lines should never be crossed while wet.

Quick lines, double, are twin lines used to break the monotony of a mass of single lines. A drawing in which the light and shade are obtained by dots is called stippled. Neither stipple nor quick lines, double, are much used, but are often useful to obtain effects that can be got in no other way.

Slow lines are usually either very short or very long. Sometimes they are of one thickness throughout a drawing; again, they vary in thickness, certain parts being shaded or accented to give the sugges-



Waving Shaded Slow Lines.



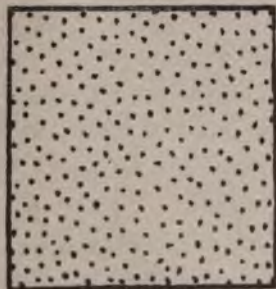
Waving Unshaded Slow Lines.



Long Slow Lines.



Short Slow Lines.



Stippling.



Quick Lines, Double.

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tion of light and shade to a pure outline drawing.

Spatter work is used a good deal by modern pen artists, being particularly effective in landscapes or decorative drawings. A spatter effect can be produced in this manner :

Cut a stencil with a sharp pen-knife in a piece of thin cardboard of the exact shape you wish the spatter work to appear on the finished picture. Then pour a little drawing ink on a saucer, and dip a clean toothbrush with stiff bristles into the ink. By drawing a pen-knife briskly across the bristles the ink will spatter in fine spots on any surface toward which the brush is faced. Lay the stencil down on the surface you wish to spatter, and protect the edges all around the stencil with sheets of paper in order to avoid spattering the other parts of the picture. If you wish, the stencil can be fastened by lightly tacking to the picture with a few pins, though weights of some sort are preferable, as pinholes are apt to look badly when the picture is finished.

It is a good idea to practice the spatter effect on a number of blank sheets of paper before attempting to apply it to a drawing.

Light and shade effects should not be attempted in spatter. This effect, however, gives the texture of rough earth, rocks, tree trunks, etc., very well indeed in a drawing which has otherwise been carefully finished in pen and ink.

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or round sticks, and are made in three grades—hard, medium, and soft. The medium grade is the one most in favor with illustrators, though some use all three grades.

Lithographic crayons, being of a greasy nature, adhere to the paper very firmly and do not rub much—a great advantage, as engravers often handle drawings quite carelessly.

Crayon drawings for line-process work should, as a rule, be made on rough paper. Whatman's "not pressed" paper is most generally used for this purpose, though any good rough drawing-paper will do. Steinbach paper, while not particularly rough, has quite a "tooth," or grain, to it, and if a drawing does not have to stand too heavy reduction it is an excellent surface for crayon. In drawing with the crayon or carbon pencil for the line process the same technical strokes should be used as for pen-work, with the exception of hooked-end or zig-zag lines, which will be found hardly adapted to this medium. It will be found necessary, owing to the blunt point of the crayon, to use coarser, bolder strokes than in a pen-drawing; therefore, crayon or carbon pencil sketches are customarily made on a much larger scale than pen pictures.

Brush blacks are flat tones of black added to a pen-drawing by a brush to give the effect of dark shadows or masses of black. If properly used, brush



blacks are very effective; but as one never sees an absolute black in nature, the use of this effect is not advised until the student has considerable knowledge of light and shade, and can, if it may be so expressed, make "shorthand notes" from nature.

"Wash drawings," as they are popularly termed, are made entirely with the brush. The tones of gray, instead of being composed of lines, as in pen-drawings, are masses of gray, of varying shades, with white as the highest note and black as the lowest. The whole secret of making a good wash drawing (from a technical standpoint) is the ability to lay a flat wash.

To cover a sheet of paper with one tone of wash is good practice. For this purpose it will be necessary to obtain a tube or pan of ivory-black water color (Schoenfeld's and Winsor & Newton's are both good makes). Red or black sable brushes are used for this work, and may be obtained in various sizes for fine or coarse work. Mounted Steinbach paper (which is now to be had at most art-material stores) is excellent for wash drawings.

For preliminary practice in laying a wash, thin out some ivory-black thoroughly with some water in a saucer or water-color tile to make a medium gray. Tilt the Steinbach mount so that the lowest end is nearest you. Fill your brush very full of the gray water. Paint a solid band across the top of the



Pen drawing introducing zig zag lines (modified from Bernard Partridge).



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paper. At the bottom of this band will appear a heavy bead of color caused by the water running down the tilted board. Do not let this bead dry, but paint another band of color right under it, connecting the second band with the first. Then the bead will of course run down to the second band of color. Continue this process until the paper is covered, but never touch any part of the washed-in surface after you have left it.

Distemper or body color are terms used to indicate thick water color—that is, water color in which the lighter tones are obtained by an admixture of Chinese white instead of thinning out the ivory-black with water to make it more transparent and lighter.

For distemper drawing I have found the bristle water-color brushes manufactured by Winsor & Newton excellent tools. Of course black or red sable brushes (round or flat as preferred) also work well for this medium. Ox-hair brushes are also liked by many for this purpose.

A strongly accented pencil sketch is a necessary preliminary to a successful distemper drawing. The color, being thick, covers up the pencil marks readily and, if the first sketch is weak, one is apt to lose the draughtmanship as the picture progresses.

In a wash drawing one can put the darkest shadows in first, and work up to the highest tones of gray or reverse the operation as desired, but in a dis-

temper drawing the invariable rule is to work from light to dark. In finishing the faces and hands or other parts of a distemper drawing requiring much fine brushing, a small pointed sable brush will be found necessary.

Distemper works well on canvas, heavy bristol board, "hot-pressed" Whatman or Steinbach papers.

The most common practice with modern illustrators when working in black and white water color is to combine wash and distemper in one drawing, thus getting a wider range of effects than would be possible were either medium used exclusively.

When wash and distemper are used together, it is advisable to incorporate a very small quantity of Chinese white in even the thinnest washes. If this is not done, the wash grays will be of a decided brown tone, and will contrast unpleasantly with the cold blue-grays of the distemper.

Chinese white comes in pans, bottles, and tubes. For the purposes of the worker in distemper, the pan whites are almost useless, being half-dry and difficult to load on the brush quickly, as is necessary when working in this medium. I prefer the tube colors to the bottle on account of the considerable waste of the latter.

Many illustrators find chalk a fascinating medium of expression, and a word or two in relation to its use will not be out of place here.

Chalk drawings are usually reproduced by the half-tone process, and are therefore not always drawn in pure line like lithographic crayon sketches. Grays are often "smudged" or "stumped" in with the finger tips. There are but three colors of artists' chalk manufactured—white, red, and black. The black comes in three grades, hard, soft, and medium, but the red and white are only made in the medium grade. These chalks work well on pastel papers or pastel canvas, both of which come in various soft tones. The black and red chalks are also adapted for use on Whatman's H. P. (hot pressed or smooth), N, (not pressed or medium), R, (rough). Steinbach paper is also a good surface for this purpose. Steinbach paper is probably the most useful drawing-paper for various purposes now manufactured. It is a good surface for pen, pencil, lithographic crayon, conte crayon (chalk), wash, or distemper.

Lead-pencil drawings, while not as well adapted for reproduction in half-tone as those in other mediums, are often used where a particularly delicate effect is required.

The best practice is to treat a lead-pencil drawing in pure line exactly as a pen and ink sketch is handled. To rub with the fingers to produce a "soft" effect is an amateurish and clumsy device that should never be resorted to. Pencil and conte crayon (chalk) drawings may be "fixed," or prevented from damage,

by rubbing, by spraying them with fixatif. Fixatif is a liquid preparation and is applied by means of a sprayer, a simple tube device which deposits a film of fixatif over any desired surface by merely blowing through the mouthpiece attached to it.

Rough papers are not usually desirable surfaces for pencil. Any ordinary medium-grade pencil will answer excellently for finishing as well as preliminary work. The many graded boxes of pencils one sees in the art stores are not much in favor with professional workers. Indeed, it will be found, as a rule, that a few drawing-tools are more conducive to harmonious technic than many.

Black and white oil colors are used by some illustrators with excellent results, rich soft decorative effects being obtainable by their use that can be got in no other way.

Flake-white and ivory-black are the most popular colors for oil illustrations. As far as possible the colors should be used of the consistence they are in the tubes. When necessary to thin them a slight touch of oil is all that is necessary. To make the color too thin or to apply it in the form of a wash is not in accordance with the best modern usage. A thick "impasto," as it is called, is the usual practice to-day. Flat bristle brushes are usually preferred for oil painting. Flat sable brushes are also used. Many illustrators use academy board in preference to can-



Pen drawing showing quick lines, double (in the yoke of the woman's coat), zig zag lines (in the sleeve of the man's coat), cross hatching (in the man's and woman's hats and garments), slow lines (in the fence).





was on account of its economy and convenience for small work. A moderate-sized palette is suited to the needs of most illustrators.

Easels of the tripod variety are very inexpensive and can be used for oil, charcoal, or any medium where the hand must not touch the work while it is in progress. If it can be afforded, an artist's sliding easel is so useful it should be obtained in preference to a tripod.

A drawing-table is so handy for water-color, pencil, chalk, pen and ink, etc., that it is almost a necessity to a draughtsman. However, a drawing-board costing from seventy-five cents upward can be used slightly tilted at the top on an ordinary desk or table with good results.

Chalk-plates are squares of blackened sheet-steel, with a heavy coating of chalk on one side. They are used mostly by out-of-town dailies, and unless it is your purpose to work on such a paper it will not be necessary for you to go very deeply into the subject.

The tool for working on a chalk-plate can be made by driving a stout needle, head first, into a wooden holder and allowing the point to protrude one inch or less. First scratch the design very slightly on the surface of the chalk, and when you have the draftsmanship about as you wish it, scrape the lines through to the surface of the steel. Be sure the black steel shows through the chalk for every stroke. Use exactly

the same technic as you would in a pen-drawing. It will be found necessary to continually blow the chalk-dust away to see the work. Chalk-plates are a little awkward to work on at first, but the knack soon comes to one who can handle the pen well.

After the drawing is completed, a printing surface is made by pouring type metal into the mold formed by the chalk and steel. It will not be necessary for you to practice this part of the work while studying. A stereotyping apparatus is necessary for this, and is usually furnished by the paper for which the artist is working.

Photographs are largely used in newspaper offices to draw from, to trace from, and to draw over. In this last method, photographs known as silver prints are used. Drawings are made over them with a pen (or sometimes a wash-drawing is made over them with waterproof drawing-ink), and then the original photograph is bleached away by using one ounce of bichloride of mercury in one pint of water. The silver print should first be mounted on a piece of ordinary mounting-board, which you can obtain for a few cents at a stationer's or art dealer's. The best paste to use for mounting is what is known as Higgins's photo mounter, though any good strong paste (not glue) will do. After this mounted picture is thoroughly dry make a careful pen-drawing, working with the pen right over the photograph and covering it completely. Put



Pen drawing introducing cross hatching in the background (modified from Du Maurier).



Pen drawing introducing hooked lines (modified from Maurice Grieffenhagen).



in such lines as you have been practicing in the technic exercises. Put in the outline first, then the very darkest tones, then the next lightest tones, and so on. It is an excellent plan at the first attempt to have a good pen-drawing by you of the same character as the photograph. This will help you with the technic.

When this drawing is finished bleach the photograph with the solution of bichloride of mercury as described, taking care not to get your fingers in the liquid, as it is very poisonous and injurious to the skin.

To make a wash drawing over a silver print, use Higgins's or some other good waterproof ink. If the ink is not waterproof, it will run when bleached. In making a wash-drawing, put all the lightest grays in first, covering them up by darker tones of gray until you get down to the very dark shadows. Here and there soften the edges of some of the flat washes by introducing a little water into the brush with the color.

The most practical way to make a tracing from a photograph is to use what is known as vegetable tracing-paper. The other sorts are not thin enough for this work. Pin the paper down tight over the photograph with thumb tacks. Then make a very careful outline of the whole thing, afterward releasing the paper from the photograph. Lay the tracing-paper face downward on a blank white surface, and go over all the lines on the back as they show through

the paper. Now thumb-tack the tracing-paper to a piece of bristol-board, with the retracing down. By rubbing over the tracing-paper with the handle of a toothbrush or other hard smooth tool, an exact print of the outline will be left on the bristol-board. Next make a careful pen-drawing from this outline, filling in all the tones as near to the photograph as possible.

Silver prints are best made from Clemmon's salted paper. You can procure this from dealers in photographic materials. The paper is bathed in a nitrate of silver bath, and afterward fumed with ammonia, in the same manner that albumen paper used to be treated. A photographer who has been in the business a few years and knows how to handle albumen paper, can show you how to make such prints. It is rather hard to explain. The process is dirty, mussy, and ill-smelling, and should, as a rule, be entrusted entirely to a photographer.

The paper thus treated is printed like any other paper from the negative, and it is then fixed in a plain bath of hypo. It may be toned if desired, but this is not required.

Blue-prints may also be used for this work instead of silver prints, though the paper is not quite as good to draw on as Clemmon's paper. Blue-print paper can be bought anywhere, and simply has to be exposed under a negative and washed in water afterward. Blue-print paper which is fresh is much better than the

old. Insist upon having fresh paper from the dealer.

Charcoal drawings have a considerable vogue at present for reproductive purposes. There are two ways of handling charcoal drawings, both of which have their advocates: with stumped (or rubbed) tones, and with tones composed of lines. In either case it will be found advisable to "fix" the finished drawing with fixatif.

Charcoal comes in various qualities, but it is so cheap that the best obtainable should always be used. The few cents to be saved on the cheaper sorts will be found poor economy.

Charcoal paper is a surface especially prepared for this medium, and is manufactured both white and tinted.

Owing to the improved reproductive processes for color work there is now a very great demand for illustrations in color (see "Three-Color Process," appendix).

Oil and water-colors can be handled for full color the same as for black and white, as explained in preceding paragraphs.

Pastel is a delightful medium for color work, and its technical difficulties are slight to an accomplished draftsman.

Pastels are made in an enormous number of shades, so that, by careful selection of pastels adapted to any particular subject, mixing or blending may be entirely avoided if desired.



However, by "dragging" one pastel tint over another, any tone in a drawing may be modified to any extent.

Personally, I prefer pastel drawings which have not been "stumped." A stump, I may explain here, is a two-pointed tool made of paper or chamois and intended as a blender. I disapprove of its use for almost any medium, because it destroys the characteristic charm which attaches to all marks made by the human hand. A retouched or "teased" line or tone looks quite as amateurish, quite as lacking in character, to an artist, as would a retouched line in penmanship to anybody familiar with handwriting.

Several surfaces will take pastels nicely. Pastel papers and canvases are especially prepared for the purpose, but Steinbach will answer, and is preferred for certain effects, especially where it is desired to introduce some tones of water-color in conjunction with the pastel.

When water-color is thus used it should always be put on before the pastel.

Scratch-paper is a prepared surface for either pen and ink, or grease crayon, or both combined.

Scratch-papers are stiff papers, heavily coated with chalk and embossed in lines, dots, or other effects. Sometimes lines, dots, or other effects are printed directly over the embossing.

Drawings made on these prepared surfaces can be



A picture drawn entirely in slow lines (by one of my students).  
*Reproduced from Art Interchange by special permission.*

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scraped with a sharp penknife wherever tones of white or modified gray are desired. The printed sorts are especially useful for pictures where large masses of flat tone are desired. It is impossible to explain briefly the numerous effects these papers will yield, but a little experiment will readily show their possibilities.

The Ben Day machine, as it is popularly called, is the invention of Mr. Benjamin Day. Its principal feature is a translucent celluloid film embossed on one side with dots, lines, and other effects very similar to those printed on scratch-papers.

The celluloid film is mounted in a square wooden frame, and this frame is hinged at one side to a drawing-board, thus allowing the frame and film to be lifted and dropped without disturbing its exact place on the board.

The embossed effects on the films face downward when the frame is closed against the drawing-board.

In order to lay a tint on a pen-drawing with this machine, the embossed surface is inked with a roller covered with printer's ink, then the film is fastened face down over the drawing.

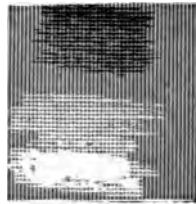
As the picture can readily be seen through the film it is an easy matter to print the tint wherever desired by merely depressing the film in such parts with a burnishing tool furnished for the purpose.

Films are interchangeable and any variety desired

may be selected. This machine is not sold, but leased, and is too expensive for most students to attempt to pay for. Most photo-engraving houses have a machine in use, and by a little diplomacy it is often possible to gain access to it for the purpose of studying its workings.



**Stipple effect.**



**Scratch paper effect.** The gray square composed of ruled parallel lines shows the effect of the untouched surface. The darker gray at the top shows the effect of the application of grease crayon. At the base of the square are given two scraped effects: light gray (composed of square dots) and white. This paper is embossed in lines over which parallel black lines are printed at right angles.

## **DRAWING FROM NATURE.**

IN drawing from nature the principal thing to attain is facility in draftsmanship.

Drawing from the living model is the best possible foundation for a masterly knowledge of draftsmanship, irrespective of your final intention.

A landscapist, for instance, who draws the human figure well, is apt to be a better artist than the one who does not.

In making a study from the living model, careful posing is a necessary preliminary. Take especial care to show both hands and at least one foot when making a drawing for the purpose of study. When the hands and feet are hidden, much necessary training is thereby lost.

Rapid memorandum notes, or sketches "dashed off in a few minutes," are a waste of time for beginners. It is immaterial how long it takes to do a drawing. You can work a whole week on one subject if necessary, but every part should be in correct drawing and carefully thought out.

The first sketch should be laid in straight lines from point to point, and no curves introduced until the study nears completion. For instance, in draw-

ing a sphere the first sketch would look more like a polygon than a sphere. To draw thus enables a draftsman to get at the subject in a better way than if he attempted to observe all the small curves in the first instance.

In starting a sketch, block everything in very simply and boldly, omitting the details entirely, and striving only for principal masses of form. Put in the largest masses first, then the next smaller, and so on until the minutest details are in place. Do not, under any circumstance, reverse this operation, putting in the small details first—a common fault with beginners. If you were drawing a map, you would naturally put in State boundaries before indicating counties, counties before cities, cities before streets. Precisely the same rule applies to a drawing from any natural object. Always observe not only the relative proportion of masses of form, but note what parts are over, underneath, opposite each other.

In drawing the human figure, first get the figure placed properly on the paper. Make a very rough general impression of it, omitting all the features, the fingers, and in some cases even the head, merely giving its swing as a general mass. Thus the entire figure can be easily made to fall in the desired place on the paper. After the figure is thus placed, note its action. If all the weight of the figure falls on one foot, the whole action (or swing) of the figure ex-

presses this very clearly. Every muscle in the body is affected, and if the artist does not feel that the figure is resting on this foot, the drawing will plainly show it. If the model is standing on his right foot, and the drawing does not express this, be sure it is out in drawing. In a figure that is sitting, running, stooping, or in any imaginable position, there is a characteristic action. The neck of a standing figure is always about in the center of a line drawn directly from the middle of the neck to a spot between the feet on the ground.

In making full-length drawing of a female figure in costume, from nature, arrange the drapery to give a general impression of the contour of the figure. Do not have the figure entirely hidden away by heavy folds of cloth. A poor draftsman usually represents a female figure as a mass of drapery with head and feet protruding from it. The thing to achieve is to make the gown appear as if it were really enveloping a human figure; to suggest the figure underneath by carefully drawing its every line and curve, and arranging all the folds to bring out this point.

In drawing a full-length male figure in costume, make a careful study of the wrinkles at the elbows and knee joints—show the drapery just as it appears in nature. Draw the shoes very carefully. It is not a bad idea to make careful additional studies of the shoes, either in a corner of the sheet of paper on which



you are working, or on another sheet of paper. Probably a man's shoe and hat are the most difficult parts of his wearing apparel to draw properly. In drawing a man's shoe resting on the ground, it will usually be observed that the bottom of the shoe tilts up sharply and the foot casts a shadow. This is a fact that is almost universally slighted by beginners.

To draw a figure of a child will be found to be quite difficult at first. Children are apt to move constantly and to lose their first pose.

In drawing a child, to get good action in the first rough sketch is especially necessary, as you can continually repose a little model to conform to the original position if you have an accurate memorandum of the action.

In order to measure the comparative sizes of different parts of an object, or to compare objects with each other, most artists use the pencil with which they are working as a gauge. The pencil is held at arm's length and on a level with the eye. By holding the pencil horizontal with the object you are measuring, and slipping the thumb up and down as a guide, your eye can easily observe any desired comparative measurements.

In drawing from nature, divide observing and recording into two distinct operations. Spend very much more time in looking than in putting down. The study—the real work—should be in observing

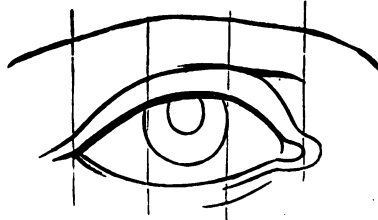


Diagram showing natural sub-divisions of the human eye.

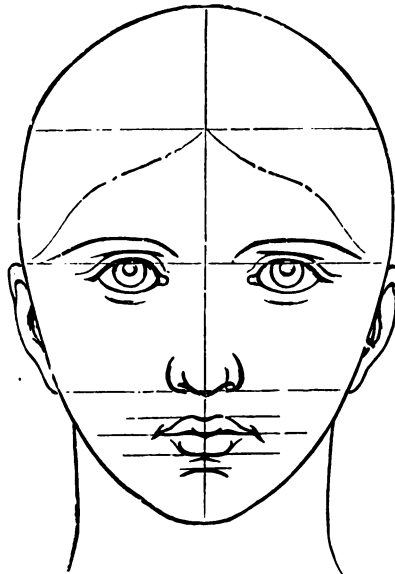


Diagram showing sub-divisions of the human face used by artists when drawing from memory.



the details of nature with the eye, and reasoning them out with the brain. The work the hand performs in recording the result of these observations is the most unimportant part of picture-making. A student who spends most of his time looking at his picture, smoothing out uneven marks, and doing other unimportant work, will not produce an effect of reality.

Work on the flat surface of the paper, canvas, or cardboard as though you were modeling in clay. That is, push, pull, and bend your larger, rougher masses into shape as though you were actually modeling.

Speak and think of your work as modeling. This will tend to take away from your drawings the flat look common to the work of beginners. To make an acceptable illustrator you must draw not only human figures, but animals, plants, flowers, fruit, vegetables, trees, landscapes, drapery, cloud forms, city streets, waves, interiors, household utensils—anything and everything that may help to give you facility as a draftsman. But, remember, a careful study of the human figure is the basis of all true knowledge of drawing.

Just here it may be well to explain that an artist never uses the word "shading." A piece of ribbon might be dark gray at one side, and gradually blend to lighter gray, finally becoming pure white at the opposite side. Another piece of ribbon might be pure white in color, but being bent lengthwise to form a

half-circle would, if strongly lit from one side, *apparently* change from white to dark gray.

Now it will be seen that these two pieces of ribbon would have light and dark tones similarly placed for radically different reasons. The first might, with some show of reason, be termed shaded, but certainly the second could not logically be spoken of thus.

There are three principal reasons why objects appear of different tones or shades:

First, the "local color," or color of the object itself, irrespective of accidental light effects. Second, the "planes" or flat surfaces, facing in different directions and differently affected by the light. A cube, for instance, is composed of a limited number of planes or flat surfaces. Some of these planes face the light, some turn partly away, some entirely away. A sphere is an infinite number of planes. Third, cast-shadows or reflections are another cause of varying light and shade.

In drawing natural objects, after getting the proper shapes and proportions of the masses of form, always look for the planes, local color, and cast-shadows or reflections. The word "values" is used by artists to cover the above terms collectively. Erase the word "shading" from your vocabulary.

## **DRAWING ANIMALS.**

DRAWING animals is an exceedingly puzzling problem to beginners, because most animals, unless sleeping, do not hold their poses long enough to enable the student to make an accurate sketch.

The most practical way to solve this problem is to make an extremely rapid outline, giving the action or general swing of the animal, without trying for details.

After this outline has been achieved, you should next make very careful, highly finished studies of the separate parts of the animal, modeled up to the highest point, using the outline as a basis. These separate careful studies can be combined and, if drawn in a workmanlike manner, a realistic effect can be produced.

I find that domestic animals are best to attempt at first, because they are not only easier to obtain as models, but their forms are more readily comprehended, being more familiar.

## **DRAWING FLOWERS AND PLANTS.**

"THE first great essential in connection with representations of scientific objects of all kinds is correctness," says Burbidge, "hence it follows that the student must practice systematically and persevere until this object is attained. No matter how beautifully finished a drawing may be from an artistic point of view, if it lacks correctness it is not only useless to the botanist or naturalist, but worse than useless, since it only serves to promulgate an erroneous impression instead of a truthful one. While the student is practicing with his pencil, he should not neglect to obtain some practical knowledge of botany. This he will do easily and agreeably with any hand-book, Oliver's 'Elementary Botany' or Master's 'Botany for Beginners' being the best. The student should bear in mind one fact of great importance, viz., to obtain the flowers mentioned in his hand-book; and with a pen-knife and lens he should cut open, examine, and compare every kind within his reach. By doing so, a vast amount of real knowledge relating to structural botany will be attained, that cannot be acquired in any other way than by practical experience of this kind. It must be thoroughly understood that books will not

supply the knowledge actually required, though they may smooth the way to its attainment. The mere mechanical difficulty of drawing any object will disappear in proportion to the student's power of seeing and understanding. As the perceptive faculties of the mind become quickened and improved by practice, the process of drawing will not only become much easier to the artist, but his productions will become valuable for reference, nearly in exact proportion to his knowledge and comprehension of the object represented.

A rough pen-and-ink sketch from the hand of a botanist who thoroughly comprehends the object he is representing, is far preferable, from a scientific point of view, to the most beautifully finished and highly labored drawing of a mere draughtsman, who has no technical knowledge of what he is attempting to delineate. The one sees perfectly clear as in broad daylight, fully comprehending the object before him in every particular, while the other is groping in the dark. A drawing, however correct, is of course surpassed by the actual specimen if obtainable, hence it follows that the evidence of a drawing, however faithful, is only worth receiving when the originals are not at hand."



## **LANDSCAPES.**

**THE** student who would become an expert landscape draftsman must first familiarize himself with the details which go to make up a landscape.

To draw, as most beginners do, wide stretches of landscape, omitting minor details entirely, is to deprive yourself of necessary training.

Draw detail studies first. Learn how a leaf is attached to a twig, a twig to a bough, a bough to a trunk, and a trunk to the earth. When you have studied a tree thus, by drawing its details with care, you can more readily get its effect as a whole when it forms a unit in a crowded landscape.

Some details in the foreground of landscapes should be drawn with great attention to details; much detail in the foreground makes a pleasing contrast to the necessarily broad treatment of the middle distance and background.

It is permissible and advisable to select and arrange portions of a view to make an interesting landscape composition. Trees can be moved nearer together, rocks omitted entirely, or any liberties taken with natural facts wherever the artist finds it necessary to do so to get good composition.

In looking at complicated masses of planes, such as trees in full leafage, the smaller and non-essential values can be blotted from the vision by half-closing the eyes. You are thus enabled to note only such parts of the subject as have pictorial value or interest, and to make use of them only.

## **DRAWING PORTRAITS.**

ILLUSTRATORS, particularly newspaper artists, generally draw portraits from photographs.

Silver prints are always used for newspaper work when possible.

A portrait intended for reproduction is, as a rule, drawn about half life-size. Above all, a portrait should be an unmistakable likeness of the person it is intended to represent. Poor technic is more excusable than poor draftsmanship, though, as a rule, you will find it is easier to master technic when working exclusively on portraits than in any other way. This is due to the fact that there are no problems of composition, perspective, etc., to complicate the problem. No idealization of the features should be attempted in portraits.



Figure divested of the skin, seen at back.

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## **ARTISTIC ANATOMY.**

**ARTISTIC** anatomy applies to such interior or exterior parts of the human figure as directly affect the impression it makes on the eye.

The human structure is built as follows :

The bony structures are covered (at the joints particularly) with a rough substance called periosteum. The various muscles are placed over this in layers.

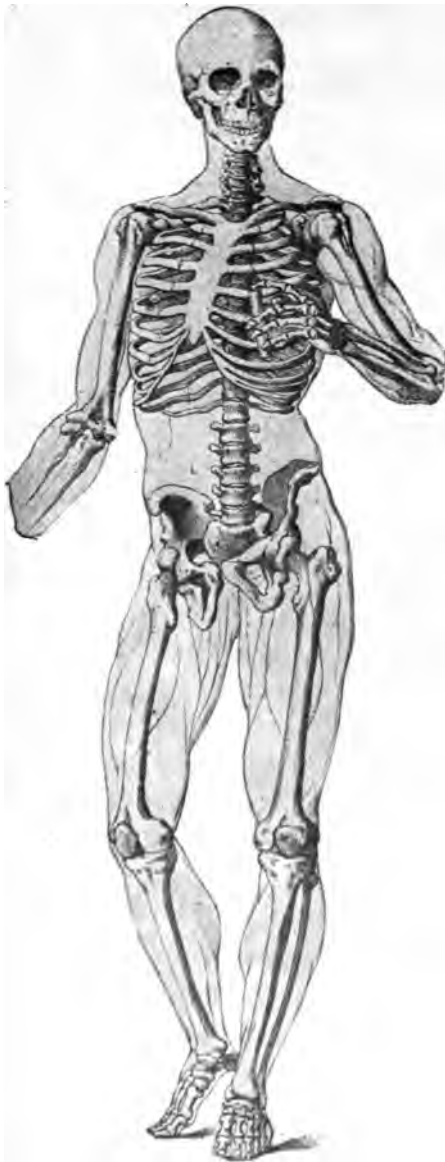
The membrane commonly called the skin envelops the muscles, but does not hide their actions.

The skeleton contains about two hundred bones. The entire structure may be simply subdivided into the extremities and trunk. The trunk consists of the head, the ribs, the breast bone, the hip bones, and the backbone.

I have thought it advisable in the plates to omit the many technical names of the muscles and bones and a minute description of their uses. I find that few students memorize these names, and that none find familiarity with them of much, if any, practical use in draftsmanship.

I include in this chapter some accurate plates, showing the bones and muscles with clearness.

To copy these plates will be of service to the student, not as an exercise in draftsmanship, but as a means of memorizing the anatomical construction of such parts of the figure as will be useful in future work.



Skeleton in front.—The cranium, the vertebral column.—Shoulders: collar bone and shoulder blades.—Body, the ribs —Hips: pelvis, coxal and sacrum.—Thighs: femur and knee-pan —Legs: fibula and tibia —Feet.



Skeleton in profile.—Notice particularly the movement of the feet.





## **DRAWING FROM MEMORY.**

**NEWSPAPERS** demand of an artist the ability to draw without a living model. As a basis of drawing from memory (or "Chic" drawing, as it is often called), a knowledge of artistic anatomy is absolutely essential.

An artist who would successfully draw the human figure in any position, without a model, must memorize its ideal proportions. I have, therefore, given below measurements, which, if memorized, will be found a help to this end.

### **The Ideal Man's Figure (front).**

Top of head to chin.....	1 head
Chin to breast bone.....	1 head
Breast bone to navel .....	1 head
Navel to center.....	1 head
Center to just above top of knee cap.....	1 head
Just above top of knee cap to beginning of calf .....	1 head
From thence to base of calf .....	1 head
From base of calf to sole of foot.....	1 head

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**8 heads**

The foot is one-sixth the length of the figure.

The hand is three-fourths the length of the head.

The ankle is one-fourth of a head across.

The calf is a little more than half a head across.

The knee at both top and bottom is half a head wide.

The thigh at the widest point is three-fourths of a head in width.

The waist is one and one-fourth head wide.

The shoulders are two heads wide.

The neck is half a head high.

The comparative divisions in the height of the ideal woman's figure are substantially the same as those of an ideal man, but the widths are considerably different.

The foot is one-sixth the length of the figure.

The ankle is one-fourth of a head across.

The calf is a little over half a head across.

The base of the knee is half a head wide.

The top of the knee is a little wider than the base.

The thigh is each three-fourths of a head wide.

The hip is two heads across.

The waist is one and one-eighth head wide.

The shoulders are one and a half head across.

The neck is half a head wide.

The front head is egg-shaped, the smaller end being at the base. A band one-fourth the length of this oval, and placed directly across it (one-third down),

gives the position at either edge of the top and bottom of the nose, and the top and bottom of the ears as shown in the diagram. The front eye is divided into three equal parts of which the pupil is the central one.

The eyes are the width of one eye apart.

The ear is as long as the nose.

The mouth is a little wider than the eye.

The center of a baby's figure is at the navel. A child of about three years old is usually five heads high, the upper part of its figure being three heads, the lower part two. A child of six years is six heads high.

A youth of sixteen is seven heads high.

## **FACIAL EXPRESSION.**

\* **PASSION** affects every member of the body, and each part of it requires the closest observation of the artist in its successful representation. How much does the clenched hand and the muscular rigidity of the whole figure assist the expression of the face, in giving the character of deadly revenge or of powerfully suppressed emotion! How do the softly flowing lines and easy pose of the figure aid the gentle smile and placid look, in the expression of benevolence or sympathy! But we are now to treat of the face only; and as we are accustomed to regard that as the index of the mind, and as that part of the figure is least constrained by habit and education, and, moreover, as it is there that the organs are placed which are in immediate communication with the senses that feed the mind whence these passions have birth, it seems natural that we should find in the modifications of its outward form traces of the workings taking place within.

In persons who are denied the gift of speech, and in savage people whose language is barren, or, lower still in the scale of creation, in brute animals, which have no language beyond the modification of a

\* From Weigand.



Development of the trapezius, of the upper and under spinal and of the very broad muscles.

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sound, the expression of passion is observable in every part of their frame; but in civilized nations, having a copious language through which they are taught to express their wants and wishes, words supply the place of action, and gesticulation is controlled, until, on some sudden impulse, the restraint of habit and education is thrown aside, and Nature proclaims herself.

**Sorrow.**—All the muscles of the face are relaxed, the head inclines forward, the eyebrows raised toward the middle of the forehead, the eyelids droop, the pupil of the eye is raised, the corners of the mouth are lowered, and, from the laxity of the muscles, the proportion of the face between the eye and mouth is lengthened. The same characteristics may be observed in pity, dejection, and melancholy.

**Joy.**—This passion or emotion is principally expressed by the vivid eye, the mouth slightly open, and its corners elevated. Its modifications may be considered as content and cheerfulness.

— **Pain.**—The eyebrows are contracted, the forehead wrinkled, the mouth slightly opened, and its corners depressed. These characteristics belong also to anguish and despair.

— **Anger.**—The head is raised, the eye glares, the eyebrows are contracted, the lips compressed, the veins of the head swollen, and the muscles of the face rigid.



Revenge, hatred, rage, and fury may be classed with this passion.

**Fear.**—The eyes are opened widely, and directed toward the object that excites the emotion; the white being visible above the iris. The eyebrows are raised, the forehead wrinkled, the mouth open, and the hair stands on end. Astonishment, horror, and terror have also this expression.

**Contempt.**—The head is raised, and slightly turned from the exciting cause. The eye is half-closed, the pupil lowered and directed toward the object, the lips raised at the corners, more particularly on one side, and the nose wrinkled.

Its relatives are derision, scorn, etc.

**Laughter.**—The corners of the mouth are extended and raised, the upper portion of the cheeks raised so as almost to close the eyes, which become sparkling, the corners of the eyelids being turned up and wrinkled; the nose also is wrinkled.

All the features aid in expression, but some more than others. If the rest of the face were covered, the eye with its brow would go far in expressing all the softer emotions of our nature; it addresses to us in intelligible language sentiments of love, sympathy, pity, or joy; while, in the more fierce and stormy passions by which we are agitated, the mouth and nose are called into action, and contribute their full share in giving expression to these passions.



Mode of union of the muscles of the legs seen from the side.



## CARICATURING AND CARTOONING.\*

WHEN a newspaper cartoonist meets an interested stranger, the latter at once proceeds to ask the following questions in the order indicated: "How do you go about it to draw a cartoon?" "Where do you get your ideas?" "How do you manage to think up something new every day, month in and month out?" and lastly, "How did you happen to take to cartoon work instead of to regular art work?" The face of the interviewer beams brightly as he adds: "I admire your cartoons very much, but, of course, I don't know enough about art to tell a good picture from a bad one. I couldn't draw a cow myself if I tried a hundred years."

I hope to explain some of the methods of the average cartoonist in the course of this paper, and thus answer the first three questions. The answer to the last, of course, differs in each individual instance. There is one cartoonist I know of who attended a college which boasted an incipient art course and a great deal of higher mathematics. After struggling

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\* Condensed from an article in the *Saturday Evening Post* by John G. McCutcheon. Reproduced with accompanying pictures by permission of the author and publishers.

along several months with grades of seventy-one and seventy-two in algebra, he discovered to his intense delight that if he switched over to the art course he could escape several formidable branches of higher mathematics. So he changed with amazing celerity and thus laid the foundation of a future career in art. If there had been less mathematics in the agricultural course than there were in the art course, he might now be a prosperous farmer instead of a cartoonist. Other cartoonists have, of course, approached their careers in caricature by very different routes. One man, since distinguished as a newspaper cartoonist, was a fireman on a railroad before he sought the drawing-board, and the explanation he gives for the change is that he got tired of working. The two instances illustrate that cartoonists have no common starting-point.

(The work of a cartoonist differs essentially from that of other workers in art, in that he must have several qualifications besides the ability to draw. First, he should be able to draw well enough to express his ideas; secondly, he should have a sense of humor; thirdly, he should have a fairly clear idea of what is happening in the world of politics, society, and finance; fourthly, he should know something of the Bible, of history, of mythology; and fifthly, he should have the ability to grasp the importance of a news item when he sees it, so that he may draw from it a logical idea that may be expressed clearly in a drawing. These



The head with its muscles.



Leg.—The sartorius, the salient muscle, that which turns the legs inward and allows them to be crossed.

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various requirements are lost sight of by most beginners, who seem to feel that the ability to draw a man with a turned-up nose constitutes the chief requisite of a cartoonist. Many beginners in art aspire to be cartoonists because it looks so easy. They do not reckon with the other qualifications. They know that they can draw, and usually think that they have a keen sense of humor because fond relatives have informed them that certain of their drawings were "perfectly killing"; but it generally develops that they lack the other essentials. A case parallel with the profession of a cartoonist would be a man who could turn a somersault on a bare-backed horse, play a cornet, write heavy editorials, and blow glass. It is obvious that such a combination of talents is not commonly found, although many men may have one or two, or even three, of those accomplishments.

( The mere ability to draw has about as much to do with making a successful cartoonist as the choice of stationery has to do with making a strong editorial. A very wretchedly drawn cartoon may express an idea so cleverly that the cartoon is immensely successful. In cartooning, the excellence of the idea excuses all shortcomings in technic; and it happens often that an artist may make his cartoons so artistic that the humor and the idea are wholly submerged in the artistic quality of the drawing. There are many instances that prove that good drawing is not essential to a



humorous picture. Eugene Field, who had a slight idea of drawing, could make pictures that were overflowing with fun and drollery; and even Mark Twain, who cannot draw at all, can make crude pen-scratches that are extremely amusing simply because he ignores all the rules of real drawing. If a cartoonist is a clever draftsman, very well, but he should realize that his work is to be judged by the idea and not by artistic standards.

His drawing should have in it the spirit of caricature, and his idea should be expressed simply and directly. Every part of the picture should strengthen the central idea, and nothing should be added that would detract from it. When any one looks at the cartoon, he should not think that here is a fine drawing, but that here is a cartoon pure and simple. If the cartoonist can do these things, he is almost ready to begin drawing for the paper.

Let us assume that it is morning and the cartoonist must have a cartoon ready for the following day's paper. His first work is to evolve an idea, and in doing this he is influenced by several cardinal principles of journalism, paramount of which is the necessity of keeping a weather-eye on the counting-room of the paper. Which is to say, he must weigh carefully whether his cartoon will offend an advertiser or lose a subscriber. No humor that is likely to cut down the subscription list is humorous to the publisher of the



Mode of union of the muscles of the legs seen from behind.



paper. Therefore the artist must avoid subjects that are likely to reflect unpleasantly upon any race of people that happens to be largely represented in the circulation lists or advertising columns. He is at liberty to lampoon Americans all he wishes, because Americans are a rather uncertain mass that lacks cohesion, but he must not hit the Irish, the Germans, the Jews, or the Swedes, all of whom may be found in the subscription lists of the average American daily and all of whom are quick to resent any slur against their nationalities. In my own experience I have found the Germans particularly sensitive to any reflections on the Kaiser or on their fatherland. This may be due to the fact that since the Spanish-American war the people of this country have not shown any particular confidence in German intentions, and the papers have reflected the feeling so generally that prominent German-Americans have undertaken a propaganda to influence our newspapers against German-baiting. The cartoonist is not required to be so considerate in his treatment of the French, the English, the Chinese, or the Turks, for the reason that these races are not so numerous represented in the circulation books. It is a golden rule that when somebody must be lampooned, let that somebody be a distant foreigner who doesn't take the paper.

The cartoonist also learns that he must not make a cartoon that runs counter to the religious principles

of any church denomination, and that, for reasons of propriety, it is well to avoid any reference to the Deity and sacred Bible characters, as well as anything suggestive or vulgar, or anything horrifying in the way of human suffering. It is usually considered in bad taste to employ some great calamity, such as the Mont Pelée disaster, as a theme for a humorous cartoon, even though the cartoon may be intended to express an idea entirely foreign to the disaster itself. Another fixed rule is that the cartoonist shall not picture wives or children of national celebrities who may be before the public—and, in fact, never draw a woman in any way unless it be distinctly complimentary.

There has been some discussion as to how far a cartoonist might go in cartooning the President of the United States. It may be remembered that President McKinley's death was followed by a fierce denunciation of some of the cartoons that previously had been printed about him, and that this outcry resulted in a radical change in the tone of cartoons dealing with the Chief Executive. For a time there was a disposition to show President Roosevelt in most heroic and dignified pose—frank-coated and with the light of lofty inspiration in his eye. Greater latitude now exists, for there seems to be no good reason why cartoonists should not cartoon the President, provided there be nothing demeaning or disrespectful in the pictures. I have been told that the President's wife



The muscles of the arm and hand.



Study of the extensors and flexors.



was so much amused and interested by the cartoons that were printed of him when he was running for Vice-President that she had them collected and arranged in scrapbooks; perhaps that is why the White House has been so greatly enlarged within the past year. The cartoonist should recognize the honor and dignity of the office without going to the ridiculous extreme of considering its occupant a sacred being whom it would be *lèse-majesté* to caricature.

"How do you get your ideas?" and "How do you think up something new every day?"

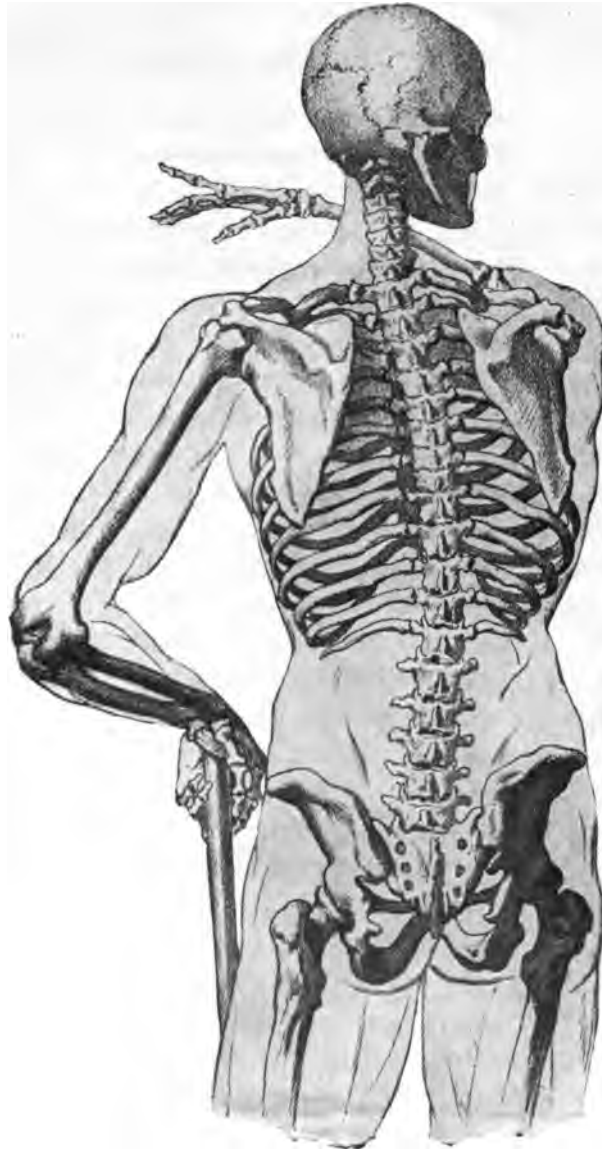
Suppose it is morning and there is not an idea anywhere in the world. The first move a cartoonist makes is to read the morning papers carefully, taking note of the news that is uppermost in the public mind. If conditions are such that everybody is interested in a certain piece of news, then the cartoonist endeavors to build a cartoon that treats of that subject. Nearly every day brings forth one big piece of news that commands more attention than anything else before the public. One day it may be a great election; the next day it may be a war scare; the next day a notable speech; the next day a widely-advertised prize-fight, and so on through an endless variety of changes.

From the one dominating piece of news the cartoonist endeavors to derive his idea. Sometimes it happens that there are other ideas suggested by news of slightly lesser interest, and so he carefully makes a note of



them. By the time he has digested the papers he may have a half-dozen or more suggestions equally good—or poor, as the case may be. One may be an idea that deals with a topic of broad national interest, another may appeal to that class of readers that is deeply interested in politics or legislation, still another may have the domestic interest that will appeal to women and children. It always is desirable to make a cartoon that will appeal directly to the greatest number, but, of course, this is not always practicable. In my own experience I have found that women are not particularly interested in political cartoons and do not understand them unless they treat of some great event in a Presidential campaign. If there happens to be something intrinsically interesting or amusing in the drawing they will remember the cartoon, otherwise they will shed it as a duck does water. In the same way a domestic or social cartoon may not appeal to the large, rough man who sees nothing in the world except politics and other heavy topics. Cartoons that deal with subjects very close to home life have been found to be most generally interesting, although it is not possible to draw these all the time.

With his list of cartoon suggestions the cartoonist goes to the editor and submits them for his editorial approval, or else if he has discretionary powers he selects himself the one that offers the greatest possibilities for a successful cartoon.



**Skeleton.** Attachments of the vertebral column and the cranium; study of the shoulder blades, wide triangular and thin bones, placed in the upper and lateral portion of the back.



To illustrate the sort of ideas he submits, I will mention a few that were suggested one day last spring. The piece of news that was "featured" on the first page was Senator Hoar's speech in the Senate, a remarkable oration in which the keynote was an appeal that the Philippines be given the same treatment by the United States that was being given to Cuba. This news was the germ of an idea that would represent Senator Hoar, with face beaming with grandmotherly benevolence, pointing to a perforated cardboard motto which he had just worked out in the style of the old-fashioned "God Bless Our Home" mottoes. It was "The Filipinos' Golden Rule," and it said, "Do unto Us as You Have Done unto Cuba." Another big piece of news that was strongly featured that day was the report that a negro had been burned at the stake some place down in Texas. Using this as a text, a suggestion was submitted that showed a Filipino congratulating himself that the "water-cure" had been introduced in his country instead of the "fire-cure." This suggestion was speedily discarded as being repugnant, for the reason that it was an effort to give a humorous turn to a condition that should not be handled humorously, if at all, in a cartoon.

The third idea was founded on the approach of commencement time, and this was selected because it had the quality of being good-natured, innocuous, and also timely. The class of ideas to which this belongs

might be considered as a sort of pictorial breakfast-food and is popular with the cartoonist, who feels that his mission has been fulfilled if he succeeds in bringing a bit of cheerfulness to some one's heart and thereby makes the beginning of a day sunnier. Its excuse lies in the belief that people prefer to be amused than to be reformed. The cartoons of this class never rock the foundations of nations, but they probably make the world a little more cheery as it rolls along.

In handling this commencement idea the cartoonist showed the two methods employed by a young man and a young woman in preparing for the great, eventful day. The young man was shown deep in the throes of writing his oration, the subject of which was "What Congress Should Do." He was barricaded behind immense volumes of references and presumably was settling for all time to come the affairs of state. The young woman was preparing in a different way. She was in a dressmaker's establishment and was being measured for her graduating frock, the inference being that to all fair graduates the matter of personal appearance on that eventful day was of vastly greater importance than showing Congress how to run the ship of state. It is safe to say that the prairies were not set on fire by this cartoon, but it had the merit of hurting no one's feelings and of being a better aid to digestion than a cartoon depicting a negro being burned alive.

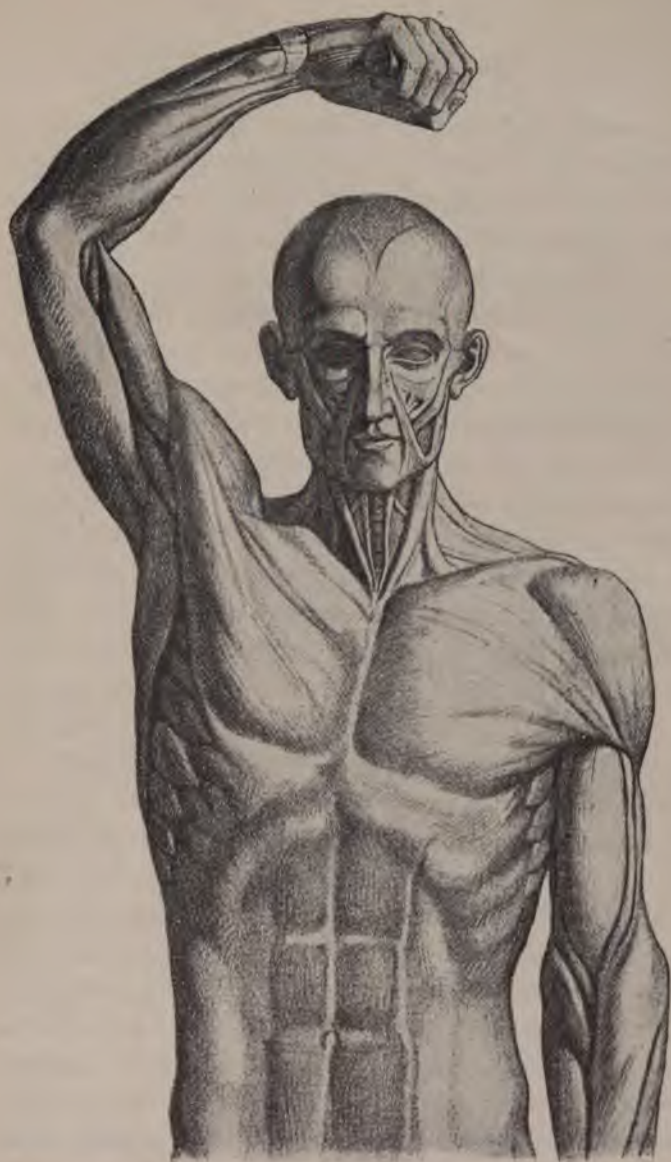


Figure divested of the skin.—Envelope of the cranium, attachment of the neck, development of the pectorals and of the sternum.



The foregoing examples of cartoon ideas were founded on the news that appeared in the morning papers of that day. The following day may have suggested half a dozen more, all but one of which had to be consigned forever to the waste-basket; for it is true that the average length of life of a cartoon idea is one day. It must be used while it is fresh and timely, for the next day the world may turn absorbingly to some subject that is newer and more interesting.

It sometimes happens that there is not an idea suggested by the news, and it may be late in the afternoon before one is evolved. A nervous cartoonist might become anxious as the hours passed unfruitfully, but there is always the cheering consolation that the cartoon will be drawn because it simply has to be, and in the recollection that oftentimes the eleventh-hour idea is one of the best.

When the eleventh hour comes, however, and brings no idea, the cartoonist is obliged to "dig." He looks at the date of the following day and asks himself if it has any significance. Is it the anniversary of any notable historical event; is it the birthday of any of our country's great, either dead or living; or is it of any particular interest as to the weather, the length or shortness of the day, or of anything relating to fashions in dress? What is happening in Washington? What is the President doing? If he is doing nothing, then that in itself is noteworthy and might form the



nucleus of a cartoon. All these things are canvassed fore and aft, up and down, inside and outside, until finally the glimmer of a suggestion beams through the clouds. Every holiday suggests something. Every anniversary of a historical event or of a hero's birthday suggests something; every change of weather or fashion suggests something; every month suggests something; there is always some speaker or professor who says something extraordinary; so that it is not remarkable that some sort of an idea is gradually squeezed out by the cartoonist whose mind is trained to observe, deduct, and construct.

If the subject that is selected admits of humorous treatment, the cartoonist handles it in that vein; if it does not, he handles it in a serious way. Broadly speaking, all cartoons might be classified in two groups—the humorous and the serious. There are some subjects that should not be treated frivolously, and there are some evils that demand more stinging rebukes than can be given with ridicule or good-natured satire. A club in certain trying moments is more productive of unwholesome results than a reprimand.

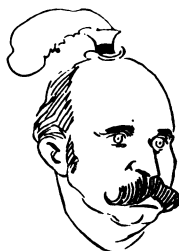
There is perhaps more to be avoided in drawing serious cartoons than there is in drawing humorous ones. A steady diet of the serious style is likely to become monotonous, for no one likes to be scolded or be preached to or see other people scolded continually, even though he knows that the scolding is needed.

And the American people, most of all people, like considerable good nature mixed with their lectures. Some serious cartoons are savage and venomous and doubtless do far more harm than good, for they cannot but create a feeling of sympathy for the persons whom they attack. They have an unpleasant effect upon the one who looks at them, and in doing so react against the attacking party. The cartoon that is charged with malice or venom might just as well be left undrawn, so far as any beneficial effect on the public goes. Another type of the serious cartoon is the one that appeals to class prejudices and strives to arouse the passions of one element of society against another. This class of cartoons is distinctly unwholesome. Take, for instance, the cartoon policy of representing capital as a devouring monster whose only purpose in life is to throttle the poor workingman. Such cartoons have no effect upon people who think, but in the minds of the ignorant they nourish a spirit of hostility to capital that is undesirable.

The other school of cartooning is the one which strives to attain its end in a good-natured way, eliminating the sting as much as possible. It is not so powerful or direct as the serious school, but a great deal of good results from its influence. It is insidious and sinks deep without one's suspecting. The cartoons of this school "hit off" the existing evils and abuses with good-natured ridicule or satire, and, like

the sugar-coated pill, are pleasant while you are taking them.

Up to this point I have written chiefly of the creation of the idea, and not of the manual labor of putting the cartoon on paper. When the cartoonist has his idea selected he "lays it out" roughly in tabloid form on a small piece of paper, so that when he begins the cartoon he knows exactly where he is going to place every figure and how he is going to illustrate his central idea. This being done, he carefully draws it out in a much larger form on cardboard, usually two or three times the size it will be when it appears in print. Then, with black ink he makes his drawing, cutting out everything that will not strengthen the idea. If the idea is a good one, there is lots of fun in drawing it, particularly if it is along the humorous line. Anatomical accuracy in drawing the figures is abandoned and everything reduced to simple forms. A correctly drawn figure is very seldom amusing; and also a figure that is too grotesquely drawn is often likely to be offensive. If the cartoonist desires to express surprise, incredulity, anger, joy, or any of the many changes of the human face, he does it boldly and without any attempt to be anatomically correct. He uses as little shading as possible, for the more he uses in a face, the further he gets away from making a funny picture. Any emotion can be shown in eight lines so convincingly that there can be no doubt as to



Portraits of prominent men as seen by a comic artist, reasonably true to life, slightly exaggerated or grotesquely suggestive.  
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1900

what is intended. The slightest hint of one or more of these lines will change gladness to misery. A few lines will suggest President Roosevelt so that no one could mistake the intention, even though the picture does not look like him. An unshorned pug nose and some straggly whiskers suggest Mr. Kruger just as a military mustache and a helmet suggest Kaiser Wilhelm. Instead of being portraits they are merely symbols that mean certain people—symbols which newspaper readers become familiar with and which never fail to suggest the people they stand for. The portrait of a man drawn carefully and true to life would look stiff and formal and would be completely lacking in humor and spontaneity. Brevity in drawing is the soul of humor in a cartoon.

Just as certain symbols mean famous men, so other symbols stand for imaginary people. For instance, a fat man gorgeously bespangled with diamonds, gorgeously adorned with side whiskers and a silk hat, is the symbol used to express "capital" or "trust." He is always corpulent, which is assumed to be indicative of wealth, especially when the corpulence is garnished with a few large diamonds. The latter are usually shown busily shooting out streams of radiance. It is not known why bankers and capitalists and rich men are represented as wearing side-whiskers, but it is probable that the early American pioneer cartoonist used the elder Vanderhilt to typify

Roll

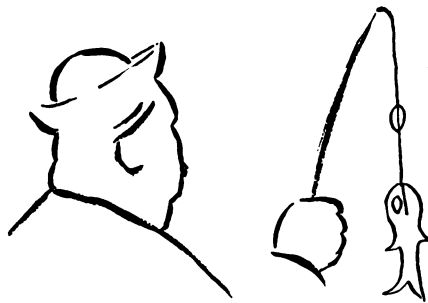
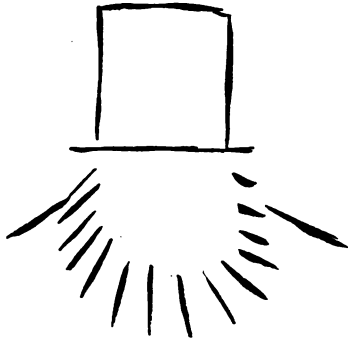
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great wealth. It may be remembered that these first very rich Americans wore side-whiskers and that one, at least, expressed some disregard for the rights and feelings of the public in general. Later cartoonists stick to the type because the average reader has been trained to associate side-whiskers with great wealth.

An anxious-looking man loaded down with bundles stands for a suburbanite; a man with a checked suit, a fierce overhanging black mustache, a huge diamond, and a gaudy hat tipped down over the eyes stands for a gambler or a confidence man. By adding a horseshoe watch-charm the same man is changed to a race-track sport. Congressmen are symbolized by chin-whiskers and slouch hats, although in real life you see few such men. Old maids always wear spectacles and ringlets; family men usually are wheeling a baby-carriage; clubwomen are shown with high foreheads, contracted brows, and ample avoirdupois. Uncle Sam is always the tall, gaunt gentleman with an old-fashioned beaver hat, a wisp of beard trimmed *à la capricorn*, and trousers a few inches too short. Just why the United States should be so represented nowadays is past finding out, unless it is because we dislike to give up our old traditions. The modern Uncle Sam should be a clean, up-to-date, aggressive business man with million-dollar bills sticking from his pockets and a copy of the Monroe Doctrine embossed on his shirt-front. Then he would be typical of us.



What a few strokes will convey. These little sketches prove that humor, not draftsmanship is the essential element of good comic art.  
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## **PICTORIAL COMPOSITION.**

**PICTORIAL** composition is the proper arrangement of the various parts of a picture to form a harmonious whole. It may be broadly divided into three branches :

First, color composition, or the proper relations of various tones, one with another.

Second, the arrangement of masses of form.

Third, the balance or proper relation of masses of form to each other.

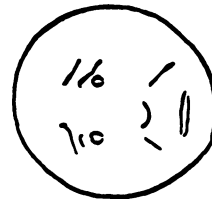
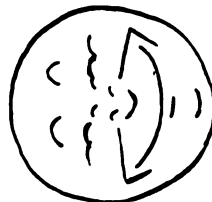
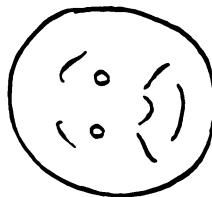
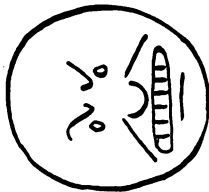
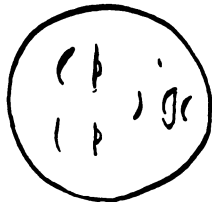
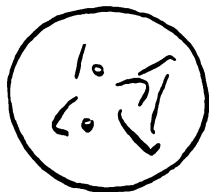
In color composition, the accent color note (the brightest or strongest tone) should either be in the center of the picture or near the center, and so placed as to focus the eye on the most interesting part of the whole composition. Thus a picture with a dark gray background might have as its accent color some white in such a place in the picture as previously designated. This spot of white can be small or rather large. It should be repeated in one or more parts of the picture in smaller quantities, so that the focal point does not make a lonesome spot or bad "hole" in the picture. For instance, in posing a figure with a large white hat on the head against a dark gray background, a repetition of this white accent note would

be necessary in the shape of, perhaps, a white fan or gloves, or a bit of note-paper in the lap, so that the highest color note in the picture is repeated elsewhere. Of course, where a very large quantity of white is used, such as a long white gown almost hiding the background, a strong color note might be introduced by means of black in a fan, or perhaps in the hair of the figure. This black could be repeated in the tip of a shoe showing underneath the dress, or in any other reasonable manner.

The most commonly used style of composition of masses of form is what is called pyramid composition.

This method of arranging the various accessories of a picture was known by the old masters and is in use to-day. It was long ago discovered that good composition meant massing the various parts of a picture together, instead of having them scattered unevenly, and without meaning, all over the picture. When objects or figures are grouped together, the heaviest part of a group should be at the bottom. This gives a compactness, a solidity, which is restful to the eye. Of course, figures or objects heaviest at the bottom naturally take the form of a pyramid to a certain extent. By a pyramid is not meant an exact triangular shape; but a line drawn around a group that is well arranged, would approximate a pyramid.

The simplest way to find the proper balance for the various groups of a picture is to call to mind a "see-



The Elements of Expression ; showing in a few strokes the essential points which must be grasped before a successful finished drawing can be made.

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2000

saw." If two objects of equal weight are equally distant from the point of balance on a see-saw, the balancing board remains perfectly level. If one object is moved nearer to the center than the other, more weight must be added to the object nearer the point of balance, or the balancing board will not remain level. This same rule applies to the groups of objects in a picture. The group which is nearest to the center must always be the heaviest; and if the "see-saw" idea is always kept in mind, good balance cannot fail to result.

Truncated composition has come into vogue very much of late, and probably it has been largely advanced by the recent poster craze. Its principal feature is the odd manner in which a figure or object disappears out of the edge of a picture. All the other rules of composition apply to this style, but the picture ends at one or more edges in an unconventional, unexpected way.



## **PERSPECTIVE.**

IN pictorial art we recognize two kinds of perspective, linear and aërial.

For the purpose of the illustrator a knowledge of perspective as a mathematical science is not a necessity. I will, therefore, only attempt an explanation of such points as the practical worker would need in picture-making.

In order to bring clearly before your mind what linear perspective means, I will ask you to imagine yourself on a flat plain or prairie, where (in whatever direction you look) the earth and sky would apparently meet at a straight dividing-line. This line is called the horizon. The point on the horizon toward which the eyes are directed is called the vanishing-point.

Now, if a long street with houses on either side were erected on this plain or prairie and you were to stand in the middle of the street (looking straight down street), you would see that the tops of the houses all apparently slanted down to meet the vanishing-point, while the base of each row of houses apparently slanted up to meet this spot.

The perpendicular lines or sides of the houses would

not change their inclination, though of course they would apparently get shorter and nearer together as they approached the horizon.

Sometimes, for rather complex reasons not necessary to explain here, there are two vanishing-points, but the lines running away from the eyes always converge at these two points the same as they do at one point.

The diagram herewith will serve to make clearer than my words can the general theory of linear perspective.

When we speak of aërial perspective we refer to the effect of distance produced by the change of tone between objects near and distant. A long row of houses drawn in proper linear perspective, for instance, would not look convincing if the general tone of the furthest houses were as strong and bright as the tone of the nearest ones. Objects far away from the eye are grayer—less full of color—than those near by.

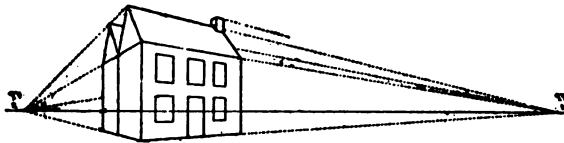


Diagram showing a house in perspective. Two vanishing points.

## **FASHION DRAWINGS.**

THE publishers of fashion pictures demand very smooth technic and accurately drawn details. The fashion-plate artist must always have in front of him the fact that a fashion plate is a diagram intended to show how some article of wearing apparel is made. It must show this so perfectly that anybody of average intelligence could produce a garment from it. The nearer a fashion drawing achieves this end the more successful it is.

Backgrounds, if introduced at all, must always be subordinate to figures, and any attempt at breadth of treatment or "sketchiness," so commendable in book illustrating, is entirely out of place here.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
Zabcdefghijklmnopqrstuvwxyz &\$ ÆŒ  
1234567890

Block Letters. Capitals and Lower Case. Block Numerals.

ABCDEFGHIJKLMNOPQRSTUVWXYZ Æ Œ  
abcdefghijklmnopqrstuvwxyz  
yzœæfiflff & \$1234567890

Roman Letters, Capitals and Lower Case. Roman Numerals

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z & 1 2 3 4 5

Script Letters. Capitals and Lower Case. Script Numerals.

A B C D E F G H I J K L M N O P Q R S T  
U V W X Y Z a b c d e f g h i j k l m n o p q r s t u  
v w x y z ä ö ü ç k ll fl si ff st k \$ &

Old English Letters. Capitals and Lower Case.

1

## LETTERING.

THE four principal styles of letters used by commercial artists are Block, Roman, Old English, and Script, each of which is illustrated here.

It will be found upon analysis that most letters in use to-day (no matter how ornate) are founded upon one of these four styles. The modern tendency is in the direction of simply designed letters, legibility being considered a matter of vital importance, particularly in advertising work. Rustic, "shaded" and scroll-covered alphabets are not in vogue now.

The materials used for a pictorial pen-drawing are perfectly adapted to lettering. Sometimes, of course, it is desirable to letter with the brush for half-tone reproduction.

It will familiarize the student with the standard alphabets in Roman, Block, Old English, and Script styles to copy the specimens given in this book.

Perfectly horizontal ruled lines should first be drawn, one for the top of a line of letters, another for the bottom.

The letters should then be sketched with the utmost care with pencil.

The space between the nearest parts of all letters

should be exactly alike. This rule also applies to the space between each word. The word spaces, of course, should be wider than the letter spaces. A reasonable space (never less than one-third the height of the letters used), should be left between lines of words. Lettering should be grouped attractively and in such a way as to bring out with emphasis the leading idea if display is desired. Curved or scrolled lines of letters are not much used by modern letterers.

In drawing letters the outlines may be ruled with a ruling-pen, if desired, and the curved lines drawn with a compass ruling-pen. Many letterers dispense with these aids, however, and draw entirely free-hand.

Mathematical accuracy should be aimed at, as a rule, especially in commercial work.

After the outlines have been carefully penned in, the unfilled spaces should be brushed in with either liquid Indian ink or ivory-black water color if solid blacks are desired.

The heavy or shaded stems of letters should be all of the same width in any alphabet.

A knowledge of punctuation, spelling, capitalization, and paragraphing is essential in this work; and if you are unfamiliar with these subjects, you should acquire a thorough knowledge of them before attempting to letter professionally.

To design original alphabets does not mean, nowadays, to produce grotesque or undecipherable letters.

Modify the standard forms given in the plates rather by changing the proportions of each letter than by changing the shapes. Do not add to or take away from the established forms. Graceful variations upon them open up infinite possibilities to the designer.

Practice originating alphabets, keeping the above limits in mind; search the advertising pages of leading periodicals for new suggestions, get type-foundry catalogues of new letters, and use your eyes and brain to acquire taste and information in every way that occurs to you. If you have never thought much about the subject, you will find its interest is practically inexhaustible.



## **ORNAMENTAL DESIGN.**

AN illustrator need not, as a rule, enter upon the study of ornamental design very deeply. A rudimentary knowledge of its principles and some working facility in various styles will usually be found sufficient.

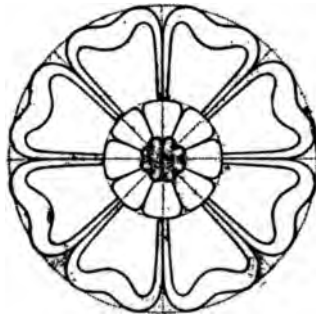
There is a specialized branch of illustrative work which includes as a field head- and tail-pieces, book covers, ornamental borders, title-heads, title-pages, etc., which, however, calls for considerable knowledge of ornament.

Historic ornament should receive a certain degree of consideration. Access to any good library easily paves the way to a thorough acquaintance with this subject.

I think there is no better way to get the spirit of a style of ornament than to copy good examples of it. Such copying, faithfully done, lays the foundation for original work in the same style, which should be attempted as soon as successful copies have been made.

Geometric ornament, of which examples are shown in plates here, is capable of infinite variations, and probably allows of a wider play of inventiveness and

originality than any other style. Many styles of historic ornament consist in part or wholly of geometric forms.



**Rosette.** A conventionalized flower form.

## ORNAMENTAL COMPOSITION.

IN arranging units of ornaments to form a pleasing whole some rules of ornamental composition are established by long usage and proved by experience to be effective. By studying the excellent designs easily found everywhere about us, on furniture, carpets, wall-papers, oilcloths, and buildings, good taste may readily be developed and ornamental composition almost unconsciously learned.

A running scroll border always runs from left to right, like handwriting, and looks forced and unnatural when reversed.

Repeats are the units of a pattern, continually repeating to form a harmonious whole.

Repeats are sometimes based on mathematical forms, squares, triangles, and so forth, fitting into each other with geometric accuracy.

Interlacing is a common method of producing ornamental effects, particularly in geometric ornaments. Circles are largely used in interlaced patterns. The figures not only lap over each other, but are drawn to give the effect of weaving in and out through each other.

To reverse and repeat half of an ornament pro-



Some conceptions of Uncle Sam by Mr. John T. McCutcheon the caricaturist. The middle type is the generally accepted one and proves how important it is that the caricaturist should know the conventions of his trade.

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The commuter. At the right is a figure approximately true to life. The exaggeration in the figure at the left gives an insight into caricaturists' methods.

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duces what is called an upright-springing figure. Such designs are, as a rule, founded upon plant forms. For instance, half a rosette is drawn suggesting a wild rose in its contour. Extending downward from this rosette is a stem from which protrudes a leaf-like ornament on the same side as the half rosette. A reversed tracing of these forms would complete the figure, making of it an upright-springing figure.

A number of effects can be obtained from the same forms, by merely changing the number of colors (or tones in black and white), and the relations in which these colors or tones are used.

The simplest color composition would, of course, be two flat tones—one for the figures and the other for the background. Where there are a number of opposing or different colors (or tones of gray) introduced into an ornamental composition, it is usually advisable to have one very strongly accented tone used in small quantities, and rather evenly repeated throughout. This gives a sparkle to the whole design.

## HEAD AND TAIL PIECES.

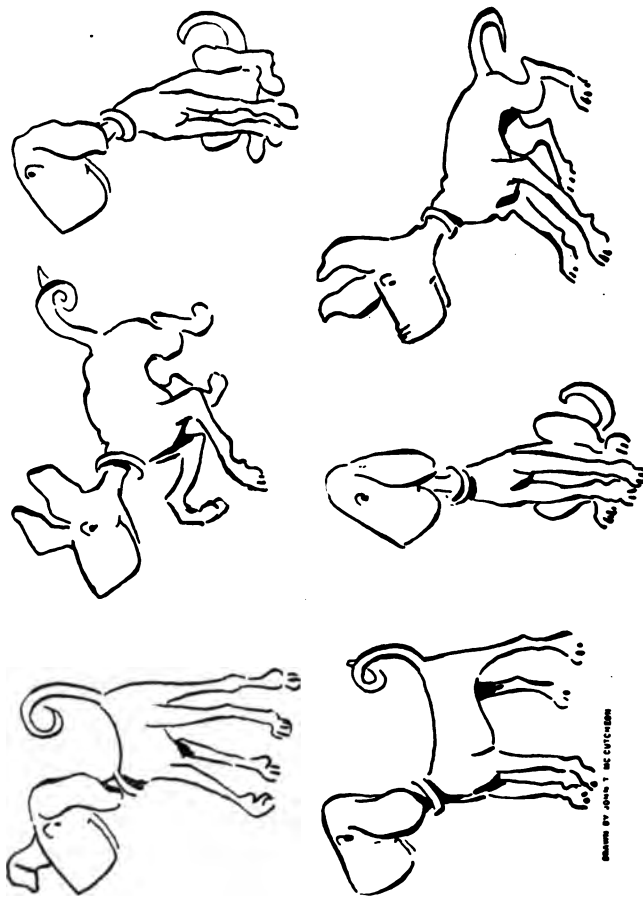
MAGAZINES, newspapers, weeklies, and books are embellished with head-and tail-pieces and initial letters.

Ornament is generally acceptable for these purposes, if nicely designed and carefully worked out. Landscapes, if particularly attractive, can also be used to advantage. Indeed, any natural objects, if illustrative of the matter they accompany, can be treated in a decorative way for this purpose.

Long, flat horizontal panels are what are usually desired for head-and tail-pieces.

Initial letters should be so designed that the letter itself is not much separated from the right hand, or type side, of the drawing.

Perfectly square initial designs are most in favor, and unless otherwise ordered they should always be made thus.



DESIGNED BY JAMES T. MC CARTHY

Sketches giving a suggestion of the possibility of comic variations upon a single theme.  
 Copyright 1903 by Curtis Publishing Co.—reproduced by permission.



3

## **BOOK COVERS.**

BOOK covers are usually printed by a process which does not permit of subtle gradations of color.

For this reason, and because simple decorative designs are in better taste for the purpose, book-cover designers seldom attempt an effect of light and shade, except, perhaps, in an extremely flat, conventional manner. A book-cover design of to-day usually gives the keynote of the contents of the book—more often in symbolic form, than in a purely illustrative way. From one to three flat tones are all that are customarily used in book-cover effects.

Sometimes a book-cover design extends from the front to the back cover of the volume, but this is not customary.

## **ADVERTISEMENT DESIGNS.**

IN these days of cheap periodicals and excellent advertising art we have at our elbows a gallery of commercial art of inestimable value to the student. To attempt, in view of this fact, to reproduce specimen advertisement designs here would be useless. I will, therefore, content myself with a few observations as to how the student should apply his knowledge of lettering, ornament, and draftsmanship to this particular purpose.

The first thing an advertisement should do, of course, is to advertise. A picture or design, no matter how pretty or artistic, is useless if it does not bring out clearly some good point about the goods it is supposed to advertise.

I find one of the principal faults of art students who attempt advertising work for the first time is a neglect to familiarize themselves with the business aspect of the question.

Every advertiser has some pet arguments—some catch phrase or some pictorial device—which he uses constantly. To submit to him, therefore, a design entirely out of the spirit of his previously published work, is simply courting deserved rejection.



Border designs founded upon neither natural objects nor geometric bases.



Pompeian inlay founded upon a base of triangles.



## COLOR.

THE three simplest pigments in use, both in oil and in water-color, are pure red, pure yellow, and pure blue. From these three pure colors can be obtained every tone that is apparent in nature.

The purest varieties of these three colors are geranium for the red, gamboge for the yellow, and ultramarine for the blue. These can be obtained in either water or oil colors.

To gain familiarity with these colors and what they will do, select ten different tones in natural objects, such as the red tone of a tomato, the green of an apple, etc., and try to match with these three colors the exact tone of each natural object. By eliminating from your palette the ochres, umbers, madders, and other variations of these three simplest colors, the problem of matching natural tones is greatly simplified. If a tone is not yellow enough, you have only to put in this one sort of yellow. If the tint is not cold enough in color, merely add some of the ultramarine. If you would have it warmer in color, add some red or yellow, or both, and so on.

A series of experiments with these colors will surprise one who is unaccustomed to working with them.

After you have practiced sufficiently to become quite well acquainted with the possibilities of color, try to paint some flowers—roses, for instance. In looking at the roses do not think of them as pink, or yellow, or whatever local color they may happen to be. Try to see all the different tones they contain. If you look at them rightly, you can see pinks, yellows, greens, purplish pinks, and all sorts of beautiful mixed tones. Do not merely paint in the flowers a pure pink, because your reason tells you they are pink in color. Try to look at them as if you had never seen a pink flower, and did not know that there was such a color as pink; as if you were observing color for the first time. In a certain light a pink rose might show a distinctly purple tone in the dark shades. There might be no trace of pink, or very little trace of it. These things should be all carefully observed and faithfully recorded. The main study in drawing these flowers should be to get the color. You can merely get the general effect of the form if you like, in this instance.

“When a sunbeam is passed through a prism of flint glass, and the image or prismatic spectrum received upon a screen of white paper,” says Martel, “it is found to consist of numerous rays of different colors, which are conveniently divided into six groups, viz., red, orange, yellow, green, blue, violet. The limits of each color are not strongly defined in this spectrum,

for they run into or blend with each other, forming various hues. Thus, there is a space where the red appears pure red, whence it gradually runs into orange, by first mixing with the extreme portion, and afterward with increasing portions of the yellow rays. Then we arrive at a space of pure yellow. Further on, this yellow becomes greenish, by blending with the extreme blue rays, which go on increasing until we arrive at pure green, which gradually becomes bluer and bluer, until we arrive at pure blue. Beyond the blue we again approach red, by which are produced various hues of violet, termed lavender, purple, or indigo, according as the blue or red predominates.

Of these six colors, three are termed primaries, because they are the source whence all other colors are derived by mixture.

Thus, blue mixed with yellow produces green; mixed with red it yields violet; red mixed with yellow produces orange. These mixtures of the primaries in pairs are termed secondaries.

The following table exhibits the primaries and the secondaries, with their hues, resulting from mixtures of the primaries in various proportions, but in pairs.

#### *Pure Colors and their Hues.*

##### *1. Primary or Pure Colors.*

*R. Y. B.*

*4. O. O. Red.*



0. 4. 0. Yellow.

0. 0. 4. Blue.

2. Secondaries composed of equal parts.

2. 2. 0. Orange.

0. 2. 2. Green.

2. 0. 2. Violet.

Secondary Hues.

3. 0. 1. Violet Red.

3. 1. 0. Red Orange.

1. 3. 0. Orange Yellow.

0. 3. 1. Yellow Green.

0. 1. 3. Green Blue.

1. 0. 3. Blue Violet.

Compounds of the three Primary Colors yield Grays and Black.

1. 1. 1. Normal Gray.

Suppose the color to be Normal Red :

By adding to the Normal Red :

1. Blue, we produce Violet and its hues.

2. Yellow, we produce Orange and its hues.

3. White, various light tones of Red.

4. Black, various dark tones of Red.

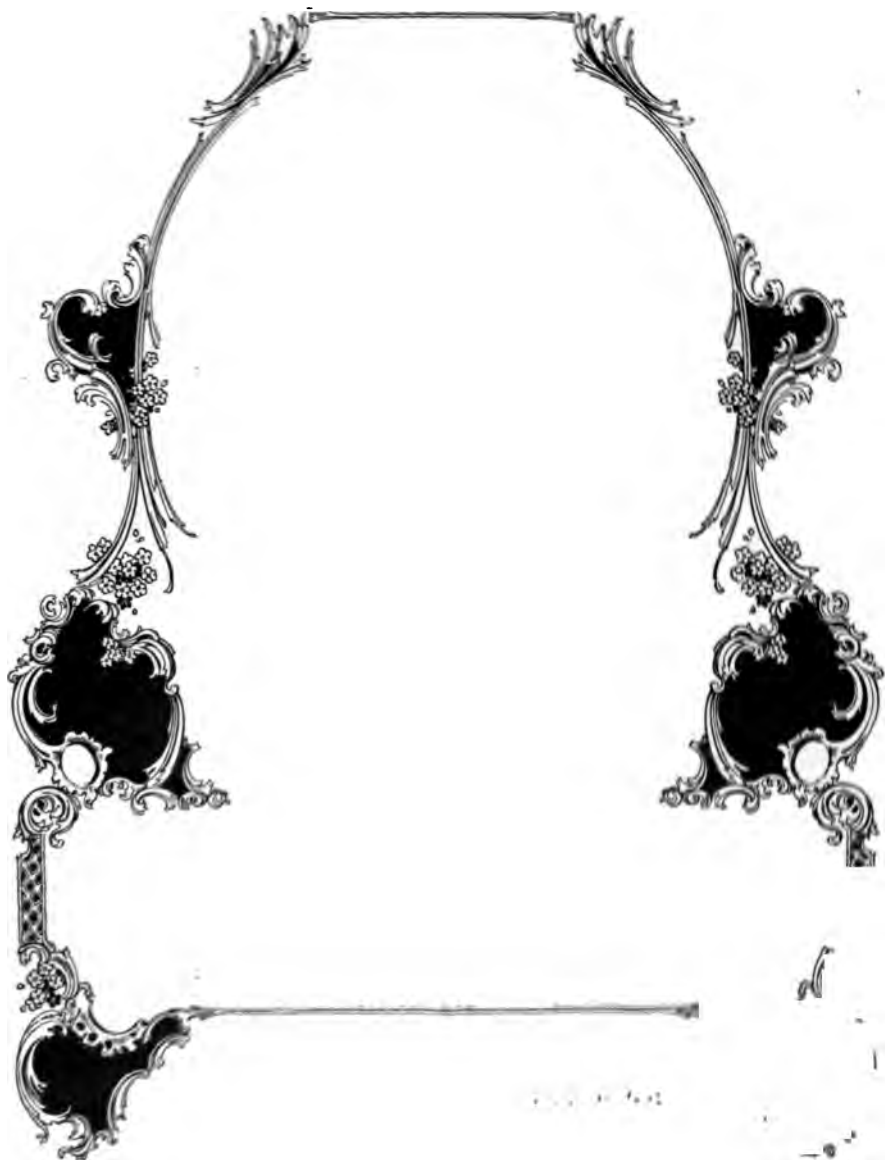
5. Gray, various broken tones—Red Grays or Browns.

6. Green Gray.

If the color is blue :

By adding to the Normal Blue :

1. Red, we produce Violet and its hues.



*Border design in the Rococo style.*



2. Yellow, we produce Green and its hues.
3. White, various light tones of Blue.
4. Black, various dark tones of Blue.
5. Gray, various broken tones—Blue Grays.
6. Orange Gray.

Normal gray is black mixed with white in various proportions, producing numerous tones of pure gray. Grays also result from the mixture of all three primaries in various proportions producing colored grays.

Theoretically, the union of red, yellow, and blue, in proper proportions, constitutes white light. It is immaterial whether we mix the rays of the three separate colors, or of one with the other two in combination; if we mix red with green, the same result ensues as if we mixed red with blue and yellow, because green is composed of blue and yellow; from this we learn, that any primary mixed with a secondary composed of the other two primaries, forms the complements of rays necessary to constitute or make up white light, and vice versa.

The color required with another color to form white light is called the complementary of that color; thus:

Green is the complementary of red, and vice versa.  
Blue is the complementary of orange, and vice versa.  
Yellow is the complementary of violet, and vice versa, because blue and orange, red and green, and yellow and violet, each make up the full complement of rays necessary to form white light."

## NAMES AND COMPOSITION OF VARIOUS OIL AND WATER- COLOR PIGMENTS.

Based on information obtained from Messrs. Winsor & Newton (Limited).

This information will be found useful to students who have experimented with the three primaries, as suggested, and can see color well enough to attempt a more extended palette.

*Alizarin Crimson.*

Lakes prepared from artificial Alizarin. The Lakes prepared from this coloring matter do not approach in beauty of color those obtained from the genuine Madder Root.

*Alizarin Scarlet.*

*Alizarin Green.*

A new coal-tar pigment, resembling the preceding in little else than the name. It is somewhat of the hue of Sap Green, but rather brighter, and forms a fair substitute for this very fugitive color.

<i>Antwerp Blue.</i>	A weak variety of Prussian Blue containing Alumina.
<i>Asphaltum.</i>	Mineral Pitch obtained from Egypt.
<i>Aureolin.</i>	Double Nitrate of Cobalt and Potassium.
<i>Aurora Yellow.</i>	An opaque and brilliant variety of Sulphide of Cadmium. It vies with genuine Ultramarine in its combination of exquisite beauty with unflinching durability. Aurora Yellow is of much denser body than the ordinary Cadmiums, and a better drier in Oil.
<i>Bistere.</i>	A brown soot obtained from Wood, and used only in Water-Color.
<i>Bitumen.</i>	Synonymous with Asphaltum.
<i>Black Lead.</i>	Prepared Graphite.
<i>Blue Black.</i>	A variety of Carbon Black, prepared by charring woody tissue.
<i>Bone Brown.</i>	Charred Bone Dust.
<i>Brilliant Ultramarine.</i>	The finest brand of French Ultramarine obtainable.
<i>Bronze.</i>	A mixed Chrome Green.
<i>Brown Madder.</i>	Lake prepared from the Madder Root.

<i>Brown Ochre.</i>	Native Earth. This color is valued for its rough appearance by water-color artists.
<i>Brown Pink.</i>	Lake made from Quercitron Bark.
<i>Burnt Carmine.</i>	A color obtained by charring Cochineal Carmine.
<i>Burnt Lake.</i>	Formerly obtained by heating Crimson Lake; a more permanent variety is now prepared from Madder Lake.
<i>Burnt Roman Ochre.</i>	Calcined Native Earth.
<i>Burnt Sienna.</i>	Calcined Raw Sienna.
<i>Burnt Umber.</i>	Calcined Raw Umber.
<i>Cadmium Yellow Pale.</i>	Different varieties of Sulphide of Cadmium.
<i>Cadmium Yellow.</i>	They differ from Aurora Yellow in possessing a certain amount of transparency.
<i>Cadmium Orange.</i>	
<i>Caledonian Brown.</i>	The original Caledonian Brown being no longer obtainable, a close imitation is prepared from Senna and Vandyke Brown.
<i>Cappagh Brown.</i>	A Native Earth containing Manganese in notable quantity.
<i>Carmine,</i>	Lakes prepared from Cochineal.
<i>Carmine No. 2.</i>	
<i>Cassel Earth.</i>	Synonymous with Vandyke Brown.



The two upper borders are called Greek frets, but they reappear continually in the historic ornament of nearly all peoples. The third border is a Moorish design founded upon flowers and buds. The bottom design is a conventionalization of leaves and berries.





<i>Cerulean Blue.</i>	Stannate of Cobalt.
<i>Charcoal Gray.</i>	The composition of this color is expressed by its name.
<i>Chinese Blue.</i>	Synonymous with Prussian Blue.
<i>Chinese Vermilion.</i>	The genuine article imported from China.
<i>Chinese White.</i>	A specially dense variety of Oxide of Zinc, used only in Water-Color. It should be noted that ordinary Zinc White is often sold as Chinese White; buyers should therefore test it for covering power on a piece of black paper.
<i>Chrome Greens.</i>	Preparations of Chrome Yellow and Prussian Blue.
<i>Chrome Lemon.</i>	A combination of Chromate and Sulphate of Lead.
<i>Chrome Yellow.</i>	Normal Chromate of Lead.
<i>Chrome Deep.</i>	Chromates of Lead, more or less basic.
<i>Chrome Orange.</i>	
<i>Chrome Red.</i>	
<i>Cinnabar Greens.</i>	Similar in composition to Chrome Greens; but a deeper variety of Chrome Yellow is employed.
<i>Citron Yellow.</i>	Chromate of Zinc.

<i>Cobalt Blue.</i>	Alumina tintured with Oxide of Cobalt.
<i>Cobalt Green.</i>	Zinc Oxide tintured with Oxide of Cobalt.
<i>Cobalt Violet.</i>	A new pigment with a Cobalt base.
<i>Cologne Earth.</i>	Calcined Vandyke Brown.
<i>Constant White.</i>	Barium Sulphate. Used only in Water-Color.
<i>Cork Black.</i>	A variety of Carbon Black, obtained by charring cork.
<i>Cremnitz White.</i>	Basic Carbonate of Lead.
<i>Crimson Lake.</i>	A Lake prepared from Cochineal.
<i>Crimson Madder.</i>	A Lake prepared from the Madder Root.
<i>Davy's Gray.</i>	A new color prepared from a special variety of slate, and suggested by Mr. Henry Davy. It is particularly recommended as a reducing agent, as it does not, like the blacks, sully the colors with which it is mixed, but gives pure and translucid effects, and is a capital drier.
<i>Dragon's Blood.</i>	The genuine Dragon's Blood (a resin) being fugitive, an imi-

tative pigment is now prepared for use in Water-Color only, from Burnt Sienna, Cochineal Lake, and Gamboge.

***Emerald Green.*** Aceto-Arsenite of Copper.

***Extract of Vermilion.*** Now synonymous with Scarlet Vermilion.

***Field's Orange Vermilion.*** A specially levigated variety of Orange Vermilion.

***Flake White.*** Basic Carbonate of Lead.

***Foundation White.*** A mixture of the high grade White Lead used in the manufacture of Artists' Flake White with another White Lead of inferior quality. It is, consequently, although a Pure White Lead, not equal in density to Flake White. It is also not ground to the same degree of perfection as Flake White, and is, consequently, on the whole, much cheaper to produce.

***French Blue.*** Artificial Ultramarines.

***French Ultramarine.***

***French Vermilion.*** A variety of Sulphide of Mercury.

*French Veronese Green.* Synonymous with Viridian.

*Gamboge.* A preparation of the gum resin known under this name.

*Geranium Lake.* An extremely fugitive Lake prepared from an artificial dye.

*Gold Ochre.* A Native Earth more powerful than Oxford Ochre, and working more freely.

*Green Lake Light.* Combinations of Quercitron Lake and Prussian Blue.

*Green Lake Deep.*

*Hooker's Green No. 1.* Water-Color pigments prepared  
 " " No. 2. from Prussian Blue and Gamboge.

*Indian Lake.* A Lake obtained from Lac.

*Indian Purple.* This pigment, for use in Water-Color, is a Cochineal Lake with a base of copper. For use in Oil an excellent substitute for this fugitive pigment is now manufactured from Madder Lake and French Ultramarine.

*Indian Red.* A variety of Iron Oxide.

*Indian Yellow.* Prepared "Purree," imported from India. A good deal of the permanence of this color depends on its careful purification.

<i>Indigo.</i>	A vegetable Blue extracted from the Indigo Plant.
<i>Intense Blue.</i>	An extract of Indigo, used only as a Water-Color.
<i>Italian Pink.</i>	Lake obtained from Quercitron Bark.
<i>Ivory Black.</i>	Carbon Black, prepared by charring Ivory.
<i>Jaune Brillant.</i>	A variety of Naples Yellow prepared from Chrome Yellow and White Lead. Somewhat similar in color to the Naples Yellows, but more brilliant and vivid.
<i>Kings' Yellow.</i>	In Water-Color the original Sulphide of Arsenic is used. In Oil a tolerably permanent imitation of this fugitive pigment is made from Chrome Yellow and Zinc White.
<i>Lamp Black.</i>	A variety of Carbon Black obtained by the imperfect combustion of hydrocarbons.
<i>Leitch's Blue.</i>	A combination of Prussian Blue and Cobalt.
<i>Lemon Yellow Pale.</i>	Preparations of Chromate of Barium.
<i>Lemon Yellow.</i>	
<i>Light Red.</i>	Calcined Yellow Ochre.

**Madder Carmine.** Lakes prepared from the Madder Root.

**Madder Carmine Extra.**

**Madder Lake.** A synonym for Rose Madder.

**Magenta.** An Aniline Lake.

**Malachite Green.** Native Carbonate of Copper carefully prepared.

**Malachite Green No. 2.** Artificial Carbonate of Copper.

**Mars Brown.** Earths containing Oxide of Iron

**Mars Orange.** as the essential coloring constituent,

**Mars Red.** and differing mainly

**Mars Violet.** in the temperature to which

**Mars Yellow.** they have been subjected.

**Mauve.** Aniline Lakes, Mauve No. 2 being

**Mauve No. 2.** the bluer variety.

**Mineral Gray.** A very admirable pigment, prepared from the inferior grades of genuine Ultramarine. Has a beautiful translucent quality, besides being a capital drier.

**Monochrome Tints, Warm.** Intimate combinations of Flake White and Umber.

**Monochrome Tints, Cool.** Combinations of Carbon Black and Flake White.

**Naples Yellow or Deep Naples Yellow.** In Water-Color this consists of a combination of Zinc White and Cadmium Yellow. In Oil it is obtained by blending Lead

White and Cadmium with a dash of Ochre.

*Naples Yellow French* Is prepared solely as an Oil-Color or *Pale Naples Yellow*, or and is similar in hue and composition to Naples Yellow—only differing in the proportions of the ingredients.

*Neutral Tint.*

In Water-Color is made from Indigo, Cochineal Lake and Carbon Black, according to the old formula. In Oil this has been replaced by an intimate combination of Carbon Black, Ochre, and French Ultramarine—a thoroughly durable mixture. Neutral Tint, both in Water and Oil, differs from Payne's Gray only in the proportions of its constituents.

*Neutral Orange.*

A mixture of Cadmium Yellow and Venetian Red, used only as a Water-Color. It was originally proposed by Mr. Aaron Penley.

*New Blue.*

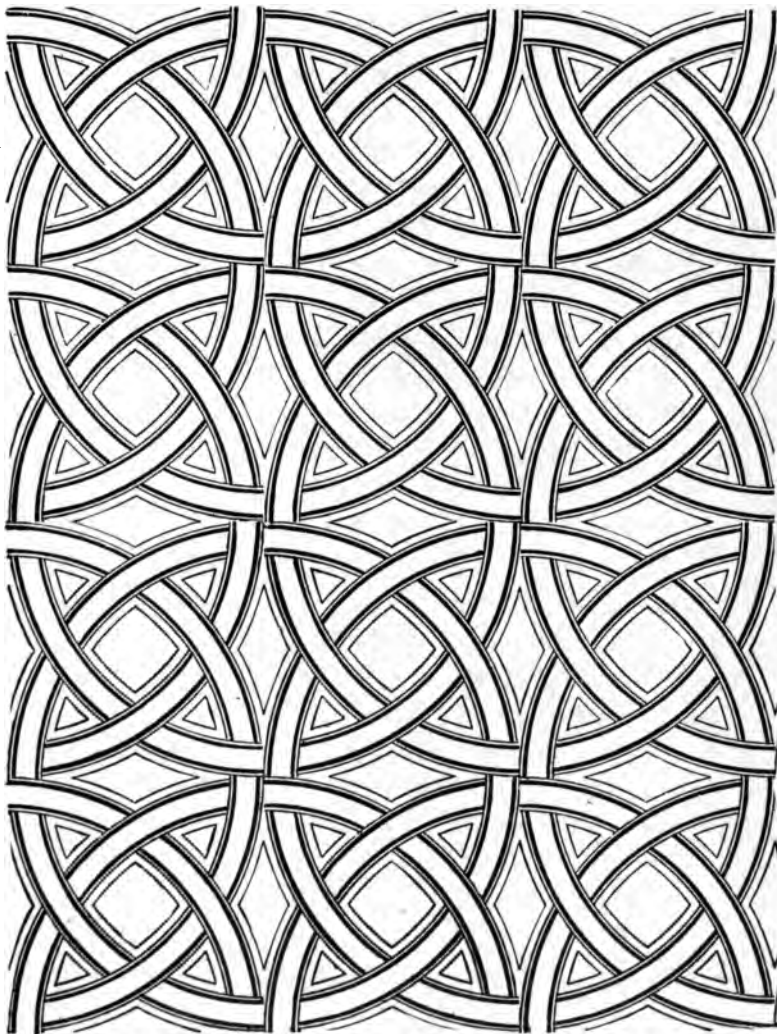
A pale variety of French Ultramarine.

*Nottingham White.*

Synonymous with Flake White.



- Olive Green.* In Water-Color this consists of a combination of Indian Yellow, Umber, and Indigo. In Oil it is prepared from Quercitron Lake and Prussian Blue.
- Olive Lake.* Quercitron Lake and Bone Brown blended with Ultramarine.
- Orange Vermilion.* Sulphide of Mercury.
- Orient Yellow.* An opaque variety of Cadmium Yellow, similar in quality to Aurora Yellow, but of much deeper hue.
- Orpiment.* Synonymous with Kings' Yellow.
- Oxide of Chromium.* Is, as is suggested by its name, Chromium Sesquioxide. No praise can be too high for this most durable and unassumingly beautiful pigment.
- Oxide of Chromium, Transparent.* A hydrated variety of Chromium Sesquioxide.
- Oxford Ochre.* Synonymous with Yellow Ochre.
- Permanent Blue.* A variety of French Ultramarine.
- Permanent Violet.* Phosphate of Manganese.
- Permanent White.* Synonymous with Zinc White in Oil, and with Chinese White in Water-Color.



Interlaced design with circles as the unit. This is a Roman ceiling ornament



<i>Permanent Yellow.</i>	A preparation of Chromate of Barium and Zinc White.
<i>Pink Madder.</i>	A variety of Rose Madder leaning toward Pink.
<i>Primrose Aureolin.</i>	A very pale and delicate variety of Aureolin. It is, if anything, more permanent than ordinary Aureolin.
<i>Primrose Yellow.</i>	A combination of the Chromates of Zinc and Barium. Similar in color to the old "Strontian Yellow" (Chromate of Strontium), but keeps its color better.
<i>Prussian Blue.</i>	Ferrocyanide of Iron.
<i>Prussian Brown.</i>	Prepared from Prussian Blue by calcination.
<i>Prussian Green.</i>	A mixture of Gamboge and Prussian Blue in Water-Color, and of Italian Pink and Prussian Blue in Oil.
<i>Pure Scarlet.</i>	Mercuric Iodide. Used only as a Water-Color.
<i>Purple Lake.</i>	A purple modification of Crimson Lake.
<i>Purple Madder.</i>	Lakes prepared from the Madder Root.
<i>Purple Madder Extra.</i>	

- Raw Sienna.* The native earth carefully prepared for artistic use.
- Raw Umber.* Native Umber of very fine quality and possessing the greenish cast of color which is so much prized by artists.
- Rembrandt's Madder.* Lake prepared from the Madder Root.
- Roman Ochre.* Prepared native earths.
- Roman Ochre, Cool.*
- Roman Sepia.* Sepia tinted with a little Sienna; it is used only in Water-Color.
- Rose Dorée.* A variety of Rose Madder inclining to Scarlet.
- Rose Lake.* A new color somewhat similar in composition to Geranium Lake, but possessing a rather opaque quality. It is, however, considerably more rosy in hue than Geranium Lake.
- Rose Madder.* A lake of exquisite beauty prepared from the Madder Root.
- Rubens's Madder.* This beautiful lake is also prepared from the Madder Root, and resembles the Orange-brown Lake which is so well known to those who are familiar with Rubens's pictures.

<i>Sap Green.</i>	In Water-Color is a mixture of the genuine Sap Green (a con-creted vegetable juice) with Green Lake, Ultramarine, and Bone Brown.
<i>Scarlet Lake.</i>	An intimate combination of Vermilion and Alizarin Crimson.
<i>Scarlet Madder.</i>	A beautiful but rather weak variety of Rose Madder. It gives exquisite tints with white.
<i>Scarlet Vermilion.</i>	Sulphide of Mercury.
<i>Sepia.</i>	In Water-Color the genuine cuttlefish bags are prepared for painting. In Oil the natural pigment is ineligible, and an imitative mixture of Carbon Black and Vandyke Brown passes under the name.
<i>Silver White.</i>	Synonymous with Cremnitz White.
<i>Sky Blue.</i>	A cheap imitation of Cobalt, consisting of Ultramarine with a trace of Lemon Yellow.
<i>Smalt.</i>	Silicate of Cobalt. Used only as a Water-Color.
<i>Terra Rosa.</i>	An artificial earth tinctured with Sesquioxide of Iron.
<i>Terre Verte.</i>	Native earths carefully selected.

*Transparent Gold Ochre.*

*Ultramarine, Genuine.* The choicest extract of Lapis Lazuli.

*Ultramarine Ash.* The second qualities of blue ob-  
*Ultramarine Ash, Extra.* tained from Lapis Lazuli; ex-  
 cels particularly in the beauty  
 and translucency of its color.  
 Ultramarine Ash dries well,  
 and is altogether one of the  
 most admirable pigments we  
 know.

These remarks of course apply  
 equally well to genuine Ultra-  
 marine, but expense debar  
 many artists from using the  
 latter.

*Vandyke Brown.* The native earth prepared for  
 painting.

*Venetian Red.* Artificially prepared Sesquioxide  
 of Iron.

*Verdigris.* Subacetate of Copper.

*Vermilion Pale.* Varieties of Mercuric Sulphide.

*Vermilion.*

*Verona Brown.* A native ferruginous earth cal-  
 cined.

*Violet Carmine.* A Lake obtained from the root  
 of the "Anchusa Tinctor-  
 ia."

- Viridian.* A hydrated and very transparent variety of Chromium Sesquioxide.
- Warm Sepia.* A Water-Color pigment, prepared by tinting Sepia with Madder Lake and Sienna.
- Yellow Carmine.* A concentrated Lake prepared from Quercitron Bark. It is sometimes called "Yellow Madder."
- Yellow Lake.* A Lake made from Quercitron Bark.
- Yellow Ochre.* The native earth carefully prepared.
- Zinc White.* Oxide of Zinc. Although not possessing the body of White Lead, this beautiful white keeps its color better. It has, unfortunately, a tendency to crack.



## **DRAWING TO SCALE.**

A DRAWING is usually made twice the size of the intended cut.

A common and inexcusable error with many beginners is the idea that a drawing can be reduced in one dimension and not in another. If a picture is reduced one-half in height it must inevitably come down to one-half in width.

Many artists make their drawings for considerably more than one-half reduction, and a few for considerably less. This must, of course, be largely a matter of the taste and convenience of the artist.



An upright-springing figure (balanced from an upright central line).



Rather complicated geometric base for a repeating design capable of many variations.



Chinese.  
Key pattern



Celtic.  
Interlaced unit for a border design or initial.



Egyptian.  
Conventionalized lotus buds and water.

9400

## **HOW TO PACK PICTURES TO SEND BY MAIL OR EXPRESS.**

THE utmost care is necessary in packing illustrations to send by mail or express. One unfamiliar with the accidents which are liable to happen to drawings while in transit would be surprised at the damage pictures sustain unless perfectly packed.

I find that mill-board is practically unbreakable for this purpose. One piece is enough for a drawing and should be cut the same size as the picture or a little larger. It should never be smaller.

In the case of a large drawing, the heavy mill-board is rather expensive to send by mail, but I advise its use in preference to some cheaper, lighter substitute.

Drawings intended to go by mail or express should always be wrapped in very stout manila paper, and securely tied with strong twine. The back of each drawing should contain, in legible writing, the name and address of the artist. If a drawing is sent on approval, the package in which it goes should always contain enough stamps to cover the cost of remail-

ing or return expressage, in case of its rejection. These stamps should be enclosed in an envelope. It is unwise, as a rule, to accompany a drawing with any long explanation as to its purpose, history, or value. A brief caption written beneath it should explain its meaning.

Drawings should never be rolled and mailed or expressed in tubes. Rolled drawings are so difficult to open and examine, and so liable to become damaged in pulling from the tube, that their rejection is almost assured from the mere fact that they are rolled.

## THE COMMERCIAL SIDE OF ILLUSTRATING.

THE problem of converting artistic knowledge into money is a very serious one to the student who looks to his training as a means of livelihood.

It is not possible to take a well-drawn picture to any publisher and cash it, like a check with a financially strong signature.

It is necessary to know to whom to show it and when it would be acceptable to this possible buyer.

For instance, a comic paper like *Puck* could not use a news picture, no matter how masterly. The daily *Herald*, on the other hand, could not use a comic picture (outside of a cartoon). To draw a still finer distinction, the Sunday *Herald* might find many comics (as they are called) highly acceptable, which would be useless for *Puck's* purposes. A news picture wherever shown would have to be timely.

Every editor is human—he has his likes and dislikes personally and pictorially. The personal element, however, is usually of slight importance in disposing of pictures. "Influence" cannot be counted on to sell pictures to an art editor who holds his position only as long as the public (who pay the bills) like his artistic offerings.

Weeklies and monthlies of the first class seldom employ artists of reputation on salaries. Newspapers in New York city and other large towns pay for "space" (piece work) \$2 to \$3 a column; this applies to the width of the reproduction, the depth is not taken into consideration. Some papers pay less than this, others more in certain cases. Salaries paid to newspaper artists in New York city average about \$40 weekly; some beginners work as low as \$35 weekly; \$50, \$75, \$100, \$200, and even more, are not uncommon weekly salaries for experts.

Newspapers in smaller towns pay as low as \$20 a week, though \$25 is probably the average price for daily work outside of the larger towns.

Advertising agents, department stores, and others employing artists for commercial purposes do not, as a rule, pay so well as publishers. Twenty dollars weekly is about as much as they care to offer, unless the artist is very expert, when as high as \$50 weekly may be obtained.

Commercial art is extremely profitable when treated as a business. An artist who letters well, knows something of ornament, and draws the human figure in a fairly accurate manner, can, by opening an office in a business locality in New York, Chicago, or some other large city, gradually and often rapidly build up a business with advertising agents, printers, merchants, general advertisers, and others.

I have known artists of only fair ability to lay the foundation of a profitable enterprise in this way, gradually employing assistants and eventually controlling so much work that the business end of the proposition occupied their entire time.

The way to get acquainted with business people (not publishers) who use artistic work is to send them circulars, call on them, write letters to them—get at them in any way that occurs to you. Show them specimens of what you can do. Get up designs in a speculative way for any particular thing they are in search of, if you cannot get them to give you a trial order.

To many students of an extremely artistic temperament all commercial work is distasteful. They should try the publishers.

If you send specimens of your work to a publisher, asking for commissions to illustrate books, stories, or articles, do not write long-winded letters, telling the story of your art education, whom you are, what you hope to accomplish, etc. A brief note, with little besides your name and address in it, is sufficient. You will be judged solely by what your pictures show you can do, not by what you say of yourself.

There are no regular prices for illustrations of this class. Drawings for half-tones vary from \$25 to \$100 a page. The higher-priced magazines, as a rule, pay considerably more than the low-priced ones.



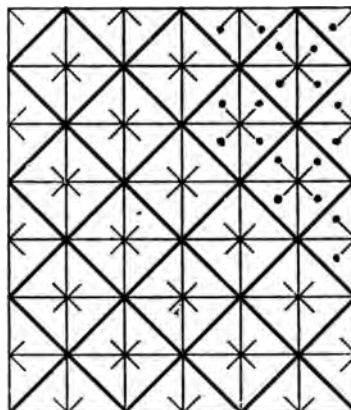
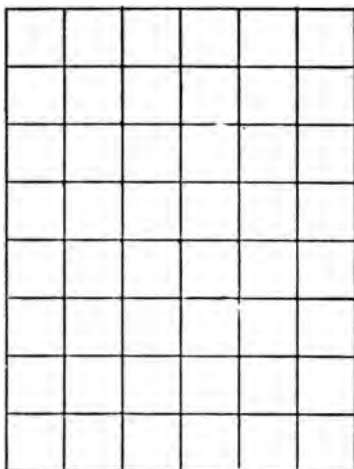
Pen-and-ink drawings often, though not always, fetch smaller prices than pictures for half-tone.

Salaried positions are, as a rule, easily obtainable on either a daily paper or with some commercial firm, provided the artist has really clever work to show and is willing to commence at a very moderate salary. It is better to start at almost any price, if you intend to work on a salary basis, because the opportunity it gives you to learn and the chance to show what you can do are invaluable. Salaries are, as a rule, raised promptly and generously when the merit of an artist's work is obvious.

Many artists work entirely on a speculative basis, and make an excellent income in this way. That is, they originate ideas suitable for "comics," advertising designs, children's publications, periodical covers, etc., often specializing on some particular branch in which they excel.

In doing speculative work, an exact knowledge of the wants of the possible purchasers of your work is necessary, and it is wise to study attentively what they have used in the past, as a guide for the work you propose to offer them. In this connection, I may observe, it is wise to draw only such designs as are suitable to a number of buyers, for, if you work entirely to please one person, the design has no market value if he refuses it.

Thus a cover suitable for the *Ladies' Home Journal*



Two diagrams showing how a repeating design may be evolved from a simple geometric basis.



The Anthemion, a Greek conventionalized flower, bud and stem.



Greek form



might be offered, if rejected by them, to a list of perhaps fifteen or twenty other publications, and would be exactly suited to their uses if up to the standard of merit they require, and in season. Covers for monthlies, by the way, are customarily prepared from four to six months in advance. I have drawn covers for some periodicals of large circulation (which makes early preparation imperative) nearly one year ahead of time. Most periodicals want covers to apply specifically to the time of year in which they appear. This rule does not always hold good, though, and I have known an editor, who usually insisted upon seasonable cover designs, to lay aside his rule and promptly accept an especially attractive design not applicable to any season.

Striking covers with advertising value, something to catch the eye and help sell the publication, is what most editors are eagerly looking for. Another point to be taken into consideration is the number of printings necessary to get the effect of the original. Some publications only use one printing on covers, others two, others the three-color process, which permits all the effects an artist's palette is capable of producing.

Some periodicals customarily using one or two colors appear with full-color covers on the Christmas, Thanksgiving, or some other special edition. Gold (which is expensive to print) is even permissible at

such times in many cases. Studying back numbers is usually the best way to know what is wanted for future ones.

New York City is the great market for illustrative work, and the goal of nearly every American artist. Most of the great publishers are located here, and all can be visited with a little effort.

It is not always possible to have a personal interview with art editors of newspapers, weeklies, monthlies, or publishing houses, but if the tyro has good work to show, it will generally gain an entrance to the most exclusive sanctums.

## **PUBLISHERS WHO BUY ILLUSTRATIVE WORK.**

I have made every endeavor to make these lists correct. If any mistakes have been made I would be pleased to be notified for use in future editions. These few names do not by any means cover the field of the buyers of illustrators' work. Newspapers in every large city, and many of the smaller ones, would encumber this work with information already known or easily obtainable by those interested. Advertising agents and lithographers are also extensive buyers of drawings.

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- " Pins.
- " Plyers.

**Camp Stools.**

**Charcoal.**

**Chalk Points.**

**Crayons, Conté.**

***MATERIALS USED BY ILLUSTRATORS. 181***

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“ Winsor & Newton's.

“ Schonfeld's Water.

“ Winsor & Newton's Water.

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**Varnishes.**

**Water Bottles.**

## APPENDIX.

REPRODUCTIVE PROCESSES COMMONLY USED IN NEWSPAPER, MAGAZINE, BOOK AND ADVERTISING WORK.

IN the infancy of the art of illustrating, the pictures accompanying text were printed from woodcuts.

The wood engraver drew his own designs or, perhaps more often, engraved them directly on the wood with little or no preparatory draftmanship.

Thomas Bewick was one of these pioneer artist-engravers, and his bold and correct drawing and coarse effective tooling of the wooden block can be studied advantageously as a sort of primer of the theory of wood-engraving.

Wood engravings are printed from blocks of wood "type-high." If a square of this type-high wood were inked upon its printing surface with printer's ink it would, of course, yield an impression of a square of black. If a furrow were cut in the square with an engraving tool, an impression from the block thus altered would show a square of black with a white line upon it the shape of the furrow in reverse.

It will therefore be readily understood that a complicated outline design cut into the wood would give



a black and white effect similar to a blackboard drawing. In order to get a print of a black outline upon a white ground, all of the parts intended to be white in the finished print must, of course, be cut away, leaving the outline effect standing.

Tones of gray in a wood-engraving are produced by tooling parallel white lines, closely stippled white dots, or white cross-hatched lines.

About fifty years ago all drawings intended for reproduction by wood-engraving were drawn in reverse directly upon the surface of the wood. These drawings were, of course, destroyed by the engraver as he cut away the surface of the block. Ten or fifteen years later, perhaps, it had become customary to make drawings on a separate surface, and to photograph these drawings upon the wood. The engraver then proceeded exactly as if the drawing itself was on the surface of the block. This was a long step in advance, as it permitted the artist to work on a larger scale and on any surface he wished. The fact that the engraver in working thus did not destroy the original as he proceeded with the tooling of the block was, of course, a decided advantage to him.

Wood-engravings produced in this manner were used, to the virtual exclusion of all other means of printing illustrations in the popular-priced publications until line-process photo-engraving became a commercial possibility.

Photo-engravings are of two kinds, line-cuts and halftone cuts.

A line-cut is an engraving on zinc made entirely by the aid of a photographic negative and etching chemicals. Tooling by hand plays no part in the reduction and reproduction of the copy from which the engraving is made. A line-cut can only be made from a pen and ink drawing or other picture in which pure blacks and pure whites appear.

There is, of course, an effect of gray or middle tones in many pen-drawings, but these middle tones are composed entirely of lines or dots. Each of these lines or dots is pure black. The eye blends them into a gray when the drawing is held a proper distance from it.

A halftone engraving reproduces not only pure black and pure white, but the middle tones of gray—the half tones. Thus, if the black of the darkest shadows in a drawing were modified with white to produce a tone of gray, this would be faithfully reproduced by the halftone process. The line process, however, would take no note of the gray tone. In the halftone process, which is in other respects the same as the line process, the negative is especially prepared. This preparation consists in photographing the original picture through what is called a screen. This screen consists of a number of very minutely ruled squares on a glass surface. Negatives made through

this screen reproduce not only the picture placed in front of them, but the ruled squares in addition. This screen can be plainly seen in any halftone reproduction or, if too small to be observed by the naked eye, can readily be discerned by the aid of a moderately strong magnifying-glass.

The three-color process is a modification of the halftone process, in which three negatives are used instead of one. Each of these negatives is sensitive to a different primary color and excludes the other two primary colors. The three printing blocks resulting from these negatives have only to be printed in their corresponding primary-colored printing inks (one over the other) to reproduce with the utmost accuracy the color of a natural object or any pictorial representation.

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FOR NEWSPAPERS, MAGAZINES, BOOKS, ETC.

BY

CHARLES HOPE PROVOST



Artistic contributor to Life, Truth, Judge, Scribner's Monthly, Harper's Monthly, Harper's Weekly, Collier's Weekly, Herald, World, Journal, Tribune, Commercial Advertiser, Evening World, Evening Journal, Vogue, Ledger Monthly, Ladies World, Brooklyn Life, Ainslee's Magazine, etc., etc., etc., etc. Founder and Art Director of the New York School of Illustrating and Art Director of Harvard Text Book Corporation.

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